PASS IT ON!®

The Journal of the Children's Music Network®

ISSUE #60 Fall 2008

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■ Vocal Health ■ Scaffolding (Building a Base) in Teaching ■
■ Homemade Instruments ■ Marketing Yourself Online ■ Seven Great Songs! ■
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About The Children's Music Network

Who We Are

CMN is an international organization with members and regional chapters in the United States and Canada, and connections with people throughout the world.

Our membership, diverse in age and ethnicity, includes
- music and classroom teachers • full-time and part-time performers • songwriters • youth advocates • librarians
- day care providers • song leaders and choral directors
- music therapists • educational consultants and trainers
- radio and TV program staff • therapists and social workers
- clergy • medical care providers • families

CMN was founded in the late 1980s by a small group of educators, performers, social workers, librarians, parents, and others who believed in the transformative power of music in children's lives—in their homes, schools, and communities.

What We Do

We seek to be a positive catalyst for education and community-building through music. We inspire and re-energize each other for our work supporting the creation and circulation of life-affirming, multicultural musical forms by, for, and with young people. We meet and stay in touch to share songs, skills, resources, and ideas about empowering ways adults and young people can communicate through music. And we have fun in the process.

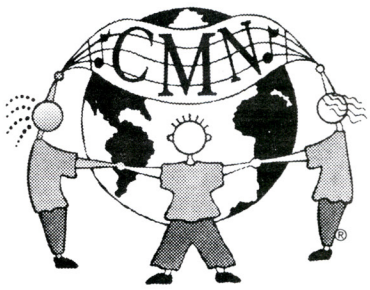
Our Principles

We recognize children's music as a powerful means of encouraging cooperation, celebrating diversity, enhancing self-esteem, teaching peace and promoting nonviolence, growing environmental awareness and responsibility, and advocating for social justice.

The Board of Directors

Marci Appelbaum, Liz Buchanan, Pam Donkin, Billy Grisack, Monty Harper, Frank Hernandez, Erin Lee Kelly, Carole Peterson, Wiley Rankin, Terri Roben, Patricia Shih, Barb Tilsen, Barbara Wright, Steven Zelin

With deep appreciation, we acknowledge
Sarah Pirtle (1987-89)
Andrea Stone (1990-93)
Joanne Hammil (1994-97)
for their tireless work and dedication to the growth and cohesion of CMN.



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News and Notes from the CMN Board

by Liz Buchanan, Board Member

In the Fall 2007 issue of *PIO!* National Coordinator Caroline Presnell wrote that CMN—and our Board of Directors—is in a time of transition and generational change. A year later, those transitions continue as the board considers the use of new technology, re-examines our mission statement, and seeks ways to reach out more effectively to the next generation of CMN members.

One of the biggest transitions in the works is our changing Web presence. As our twenty-first national conference convenes in the Chicago area, we're set to unveil a new look on the Web, as well as potential new services and outreach. We hope to begin team-building in new ways through the Web, as well as improving and expanding the services we already offer. You may see further information in Barb Tilsen's online services report on page 24.

On the fundraising front, the CMN Board of Directors made the difficult decision this year to raise annual membership dues to $65. Given the rising costs our organization is facing, and the fact that CMN's dues have not risen since 2001, the Board felt it was time to bring dues into line with those of comparable groups. The dues changes went into effect August 1, including a reduced-level category at $35 for students and low-income members and for gift memberships. Corporate/patron dues rose to $250. The Board also continues to delve into marketing and fundraising strategies, especially to find ways to tap the community beyond our membership. We're working actively on the idea of fundraising concerts by CMN members to benefit the organization and to raise awareness. We're also looking at ways to attract new corporate members and sponsors and grant funding.

Another item of ongoing board discussion is the formation of interest clusters within our membership. Current members are now divided into subgroups by geographical region. The interest groups—which would encompass categories such as songwriting, performance, early childhood music, and other choices members might make—would add to the regions as a way for members to interface within CMN and build community in other ways. Look for more information, soon, regarding this new way members can connect.

Yet another way the Board would like to involve more members is to tap our Action Core of volunteers who have offered to help with the various tasks of running CMN. We hope more members will sign up for the Action Core, and we also hope to call on all of you more regularly for your assistance in ways ranging from helping with CMN conferences to organizing letter-writing efforts. If you would like to be added to the Action Core, please contact Mr. Billy (Billy Grisack) at hello@misterbilly.com.

With much appreciation, we would like to thank two directors who are leaving the board when their terms expire in the fall: Barbara Wright, who has served for nineteen years, and Barb Tilsen, who has served for almost ten years, for their many contributions and deep dedication to our network.

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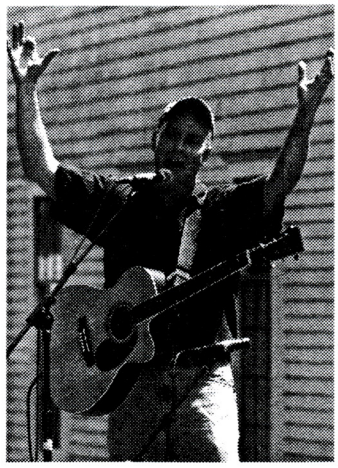
WEARING KIDS' SHOES

An interview with Bill Harley

conducted by Sally Rogers

A Grammy Award-winning artist, Bill uses song and story to paint a vibrant picture of growing up, schooling and parenting in today's world. Poignant and hilarious, his work spans the generation gap, reminds us of our common humanity and challenges us to be our very best selves. A prolific author and recording artist with twenty-eight recordings and eight books to his credit, Bill is also a regular commentator for NPR's *All Things Considered* and is featured on PBS. Harley joined the National Storytelling Network's Circle of Excellence in 2001 and tours nationwide as an author and performing artist. Bill lives in Seekonk, Massachusetts, with his wife/manager Debbie Block (who also contributed to the interview), two large dogs and two beehives. Their two grown sons, Noah and Dylan, are out in the world having musical adventures of their own.



Bill Harley

PIO!: ***You are one of the earliest members of CMN, right?***

BH: Actually, it was an outgrowth of the People's Music Network at the time. I remember being at the camp in Pine Bush, New York, where we used to hold Peoples Music Network gatherings. Ruth Pelham, Sarah Pirtle and Bob Blue were there, plus all these other people doing stuff for kids. Someone said, "Shouldn't there be a gathering like this just for kids' music?"

PIO!: ***Did you get on the bandwagon right at that point?***

BH: I was involved, but organizationally, even in my own life, I'm somewhat challenged.

PIO!: ***I think you went to one of the very first gatherings that I was at in Litchfield, Connecticut.***

BH: That's right. It was mostly people doing work right in the trenches. It was the late eighties during the Great Children's Music Scare, when Raffi was just getting big. There were a lot of things happening at that time around kids music, in the culture.

PIO!: ***But you'd always been doing kids' music...***

BH: I had, ever since I picked up a guitar when I was a senior in high school. In college I was playing in rock bands and then working with kids in day care centers and summer camps.

PIO!: ***Is that also when you were doing work with the Friends [Quakers]?***

BH: Actually that was after I got out of college. I started going to Quaker meetings in college. During college, my wife, Debbie, some friends and I ran a day camp with Friends. After I got out of school I had a staff position with American Friends Service Committee in Syracuse, New York. I was in charge of a project on conflict resolution with parents and kids and teachers and students. And while I had been trained in nonviolent conflict resolution, it was only natural that I brought songs and stories into my work there.

PIO!: ***Are there any songs we might know that came out of that period?***

BH: Actually, looking back on it now, there was a sort of seminal experience for all of us. We went to the Philadelphia Life Center, which was the center of the Movement for a New Society. A lot of training went on there. I learned a lot of songs while I was there. In fact I learned "Black Socks" there, but I can't remember from who. At that point I'd written some songs, but none of them ended up on any of my albums.

PIO!: ***What I notice about your songs is that none of them are preachy songs about social justice or about being good. They are about fairness and they always take the child's side, from the kids' perspective.***

BH: When I write a song for kids I'm really trying to write from their point of view by wearing their shoes and seeing with their eyes. I feel that I need to do that in order to have that kind of empathy with kids: not to tell them who they should be, but to acknowledge who they *are*.

In fact, one reason I think I ended up working with kids is that I felt early on—in terms of nonviolence and stuff like that—I felt that I wanted to give myself to the least. And kids are innately the least. They have the least power in our culture. And I wanted to give myself to them. And that informs a lot of my work.

PIO!: ***Does your own childhood inform a lot of your songs?***

BH: I've said I was kind of a victim of a very normal childhood. I'm a baby boomer kid and my parents were typical baby boomer parents in that they were very involved in their own lives and they made sure that we weren't bleeding! There was a lot of latitude given to our activities. My dad was a WWII veteran, and so at twenty-two he was on a ship getting bombed in the Pacific. So there was a certain sense that we were on our own. The adult world was always a little foreign

to me, so I always held it a little at arm's length. My parents loved us but they weren't warm and cuddly, so I was kind of on my own in a way. I was born in a small town in Ohio and then lived in Indiana. When I was in college, my dad got a job in New York, so we moved to Westport, Connecticut, which was a big change.

My friends refer to those years in Westport as "Bill's mystery years." There I was in the Connecticut suburbs.

PIO!: ***We were talking earlier about the emotional lives of kids and how a lot of your writing speaks to that place.***

BH: I think my approach to whatever I write, whether it's a song, a story or a book, is to give them enough information so that they know I'm with them. Then give them enough credit to make their own conclusions about what it means. I've said more than once, I try not to be pre-scriptive, but de-scriptive. I try to give kids or parents enough information to give them a chance to look at the world anew and say, "What should I do?"

I try to assume the intelligence of the audiences and I think a lot of times that doesn't happen when people work with kids. Instead it's more, "This is what you need to know..." To some extent, the success I've had is based on the kid or parent saying, "He knows who I am." So I think that's the first thing I'm trying to do.

PIO!: ***I think that is one of the things that you do best. I think one of the problems I have with some songs for kids is they are not written for kids at all, but for the proscribed needs of adults, telling kids how they should think and how they should act, telling them what to do.***

BH: For me there's the assumption that if the human is not really damaged and is given a wide array of choices and some information about those choices, they will make intelligent decisions. It's in our nature to grow as human beings. As dark as things are these days, I have a belief that if people's needs are cared for, they will make a considered choice. So that's what my work is based on.

PIO!: ***Is there a difference between the way you write for a children's audience or a family audience?***

BH: I think that really good material works on a number of different levels. So although I'm known as a kids' performer, I'm really trying to talk to everybody. I feel like if I get what a kids' emotional life is like right, then the adult will recognize it too.

PIO!: ***And I think that's key, that the adult will remember their own childhood and how it felt to be a kid. It's good for adults to be reminded.***

BH: I remember something Fred Rogers once said: that his job was one of an emotional archaeologist. I want to get back to the place where you first felt something, whether it was love or hate or anger or joy. Then that place is going to infuse your whole life. Then every time that something happens to you that hearkens back to that all those things that happened the first time are going to come up. So I'm trying to get back to those first times. There's a certain healing for adults, too, when they hear a song, they get to go back to that first place.

There's a song I wrote called "You Gotta Ask." The first verse is

> When I started kindergarten,
> everything was new.
> I wondered where the bathroom was. I didn't have a clue.
> I didn't want to look so dumb,
> so I just stood and sucked my thumb,
> 'Til I couldn't hold it any more,
> And I left a puddle on the floor.

Actually, that happened to me. When I sing that, everybody from that point is listening. Then the chorus is

> You gotta ask if you don't know.
> You gotta ask. That's how you grow.

And so, everybody gets healed in that moment when we realize we've all been in that spot. You know, child is father to the man. So I feel if I can get that emotional moment just right, then everybody just relaxes and the parent says, "I did that, too."

One of my newest songs is called, "Everybody's a Baby About Something." The first verse is about my sister who has to have the noodles made just right. The next one is about the brother who has to sit by the window. And the third verse is all the things that adults do: the car got scratched, they lost their keys, got stuck in traffic. Then the chorus goes

> Everybody's a baby about something.
> Something makes everybody whine.
> Wahh, wah, wah, wah, wah.

It's about the human condition. That's what I'm trying to do.

PIO!: ***I also like it that you don't preach to kids. For example, the environment is now a big buzz word in and out of education. But kids aren't dealing with global warming every day. Yet they need the tools to do so when they are older.***

BH: What we're trying to do is to give them an ethic that there's an interconnection between us. The hope is that if you give them that, they'll make those connections as decision makers when they are older. All humans are very immediate. For example, it's very difficult for us to care about the people in Myanmar. It takes a huge intellectual leap for us to do that. It's only with compassion that we can do that. Really, the first thing is how do you deal with the people around you? My songs and stories are mostly about those people around you and that's what I'm trying to do with kids *and* adults.

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SITTING DOWN TO EAT

words & music by Bill Harley
© 1990 Round River Music, BMI

Bill says: This song was written when one of my boys was in a cooperative day care and I was in charge for a couple of hours. I sat on the couch with him and made it up. I had been listening to a lot of the Meters and Neville Brothers, and the simple chords on the verse came after constant replaying of "Iko Iko." The end of the song suggested itself from a number of folktales in which the smallest creature is the last straw. It's a zipper song: I take suggestions from the group about what animal is next, and finish up with the caterpillar and the exploding house. Lucky for me, it's also been a very successful children's book.

♩= 138
mf
A
1. I was sit - tin' down to eat, just a - bout to be gin, there was a
E7 spoken
knock on the door that said, "Can I come in?" I o - pened up the door and
A
what did I see? It was a great big el - e-phant look - in' at me. I said,
refrain f
D
A
E7
"Oh no, what you gon - na do? You got e - nough for one, you
A
D
A
got e - nough for two. I've got e - nough for me, yes that's true. If I've
E7
A
got e - nough for me, I guess I've got e - nough for you."
last verse
mf
A
We were sit - tin' down to eat, just a - bout to be - gin, there was a
N.C. 3 knocks on the piano
E7 Slower
mp
knock on the door that said, "Can I come in?" I

Sitting Down to Eat

➦*continued from previous page*

Tempo 1
o - pened up the door and what did I see? It was an it - ty bit - ty cat - er - pil - lar
A
p
D
look - in' at me. I said, "Oh no, what you gon - na do?
E7
A
D
I don't think there's room for you." She said, "Yes there is, I'm
A
pp
E7
A
ff
sure there's room." She walked in the door and the house went BOOM!
refrain after last verse
D
A
E7
"Oh no, what you gon - na do?" You got e - nough for one, you
A
D
A
got e - nough for two. I've got e - nough for me, yes that's true. If I've
E7
2 D
A
got e - nough for me, I guess I've got e - nough for you. got e-nough for you.

1. I was sittin' down to eat, just about to begin,
   there was a knock on the door that said, "Can I come in?"
   I opened up the door and what did I see?
   It was a great big elephant lookin' at me. I said,
   "Oh, no, what you gonna do?
   You got enough for one, you got enough for two.
   I've got enough for me, yes that's true.
   If I've got enough for me, I guess I've got enough for you."

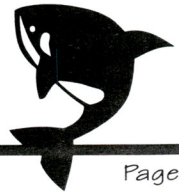
2. We were sittin' down to eat, just about to begin,
   there was a knock on the door that said, "Can I come in?"
   I opened up the door and what did I see?
   It was a big old bear that was lookin' at me. I said...

3. ...It was a great big lion that was lookin' at me. I said...

4. ...It was a hairy gorilla that was lookin' at me. I said...

5. ...It was a big blue whale blowin' water at me. I said...

6. (last) We were sittin' down to eat, just about to begin,
   there was a knock on the door that said, "Can I come in?"
   I opened up the door and what did I see?
   It was an itty bitty caterpillar lookin' at me. I said,
   "Oh, no, what you gonna do?
   I don't think there's room for you."
   She said, "Yes there is. I'm sure there's room."
   She walked in the door and the house went BOOM!
   "Oh, no, what you gonna do?
   You got enough for one, you got enough for two.
   I've got enough for me, yes that's true.
   If I've got enough for me,
   I guess I've got enough for you."



Music for Older Kids

Responding to one of my many calls (read pleas!) to our wonderful CMN e-mail discussion group for thoughts about doing music with upper elementary kids, Jacki Breger wrote in mentioning an article that she penned for Pass It On! *in 2001* (PIO! #39), *before I began organizing this column on a regular basis. So I went diving into my back copies of* PIO! *and discovered a truly fantastic article. Jacki talks about working specifically with sixth graders, and I find that much of what she mentions works for me with fourth and fifth graders as well. Enjoy this classic reprint! I find it full of wonderful general suggestions and a great list of specific songs that Jacki has found to work well with her students.*

And if anyone out there is itching to write about their musical experiences with third to sixth graders for the spring 2009 issue of Pass It On!, *please contact me at jcalem@columbus.rr.com.*

Joanie Calem

Songs Sixth Graders Love to Sing

by Jacki Breger

Singing with older kids can be pretty wonderful! Ten- to twelve-year-olds—sixth graders—have long been about my favorite age to sing with in school and at camp. I just love singing with them! They are competent; they are able to hold their own on melody and parts; they are interested; they can understand complex ideas and tunes in songs; and they are fun! Sometimes the kids are reticent at first. They may test the leader and the limits. They may even be a bit obnoxious from time to time. But they really do love to sing. It's important to remember that.

It's also important to choose songs carefully and thoughtfully. Older kids like songs that are "real"—that have important content about real-life issues, that are beautiful, that are challenging, that have parts and harmonies and require some serious mastery. Like adults and younger children, they also like songs that are fun, funny, and silly. Here are some examples of songs in these categories and how I've used and taught them. (A note at the end of the article explains the asterisks and provides some information on sources for the songs. Known authors are credited; otherwise the songs are traditional or anonymous.)

Content About Real-Life Issues

I love talking about and singing songs from the Civil Rights Movement with older kids. They understand the issues and really "get it" about righting wrongs and singing for justice and equality. "We Shall Not Be Moved"* is one of my favorites. When I introduce it, I generally give a brief history of the song and the political movements through which it has traveled. As the kids become comfortable with the song, they always add their own verses, often based on observations of what seems unfair in their own life experience. Some examples include "Stop the drug dealers, we shall not be moved," "No more police raids," and "We want to fix our school." Two other songs we all like a lot are "Oh Freedom"* and "Ain't Gonna Let Nobody Turn Me 'Round."*

I am frequently asked to bring in songs that relate to the social studies units for the year. One sixth-grade class was studying the Depression of the 1930s. Two of their favorite songs were "Pastures of Plenty"* (Woody Guthrie) and "Banks of Marble"* (Les Rice). A group studying the 1960s loved "Turn, Turn, Turn"* (Eccl. and Pete Seeger), "Say the Word" (The Beatles), and "Ella's Song" (Bernice Johnson Reagon).

One of the all-time great experiences for me with a group of sixth graders was teaching them Si Kahn's song "Lady of the Harbor." They had spent several months of the year studying immigration, learning about where their families came from and what their early experiences were like in this country. I had heard the song and thought it would be perfect. The chorus quotes from Emma Lazarus' poem on the base of the Statue of Liberty, and the song talks about Si's grandfather's experiences and dreams, as well as current political issues around immigration. (This happened to be very current at the time, with California's anti-immigrant ballot initiatives.) It was a real challenge: a beautiful song not intended, really, for group singing. It soars and speeds up and slows down. But we took our time with it (it was to be one of their graduation songs), talked about the meaning, read the full poem, and talked about the language and the choice of words. The kids loved it. Their teachers reported to me that they (the kids) were singing (practicing) it all day long, in class and out on the yard. By the time of graduation, they sang it like their lives depended on it. I could hardly lead them, I was so moved by their singing.

Beautiful Songs, With Parts and Harmonies

The first song that comes to mind in this grouping is "Suitors." I don't know anything about where the song comes from, but I know that older kids love to sing it. I learned

it at camp when I was about ten, and I loved it. It never fails. The song is a tragedy, about a young woman whose father must approve her suitors. She falls in love with one who is not approved, runs off with him, and dies going against her father's will. It's an opportunity to talk about how things used to be—and still are, in many places. The refrain is easily split into four easily-learned parts. Once they know it, I sometimes encourage kids to drop out of singing, two or three at a time, in order to listen to how beautiful they sound. It takes them awhile to figure out how to do this, but when they do, they are enraptured by the beauty their group is creating.

Two more "beautiful" songs are Joni Mitchell's "Circle Game"* and Tom Paxton's "Ramblin' Boy."* It never ceases to amaze me how much kids love singing both of them. The chorus of "Ramblin' Boy" has a lovely harmony. And don't forget "Jamaica Farewell."*

Part songs allow for a real sense of mastery by older kids. Two that come to mind are "Siyahamba" (trad. South African/Doreen Rao) and Lisa Atkinson's "You Can Dance." Both songs have three parts. (Lisa's actually has four—three back-up parts and the lead—but I use just the lower and middle back-up parts.) When I first started teaching them, I taught one part each to three separate groups. We sang them that way for awhile, but then the kids begged to learn all the parts. At the time, I wasn't sure these sixth graders could really do it, but I decided to give it a try. Of course they could do it!

Now I teach each part as its own song, going on to the next when I'm pretty sure the kids have the basics. I'll spend several sessions singing the parts separately. When we're ready to put the parts together, we identify a few kids in each group who are secure singers and confident they can carry a melody. I work with the others to get them to tune in to those section leaders. Most of the kids can follow along quite well. The few who have trouble, we put next to the strongest singers. We talk about the fact that singing, like anything else, is something that everyone can do, but some people have an easier time of it; so it is a group effort, with stronger singers helping others, less-secure singers depending on stronger singers, and so on. It takes leadership and a team effort to make the song sound great and feel good to sing.

Rounds fit into the category of beautiful songs. I can remember, as a kid, when I could hold my own part in a round, first having to start, later being able to come in on any part. I was pretty excited by each accomplishment. I see the same pleasure in kids today. Really pretty rounds include "Chairs to Mend,"* "Hey Ho, Nobody Home,"* "Hineh Ma Tov,"* "Haida,"* "Rose, Rose,"* "Vine and Fig Tree,"* "Peace Round"* (Jean Ritchie), and lots more. One I especially love is "Ring In the New Year"* (Alix and Anne Herrmann), and kids love it, too. For many years, one of my schools had a winter-holiday sing where each class or grade presented a song or dance for the rest of the school and the families. Our traditional ending was to have the sixth-grade class, divided into four groups, lead the entire gathering in the four-part round. The kids would ask for it throughout the rest of the year.

Fun, Funny, and Silly Songs

Two-part songs on the lighter side are "Sippin' Cider" and "On Ilkley Moor Bah T'at."* The first, a fun old camp tune, is a straight sing-and-repeat song. I love to hear kids sing both parts. They'll start with one part, and not wanting to miss out on anything, answer themselves. It's harder to do that with "Ilkley Moor," although they try. It's more sophisticated, with the first word/note of the repeat starting on the last word/note of the lead. And the repeat actually has a different melody most of the time—it really is a verbal call and a musical answer. It is deliciously gory and gruesome, but with a moral. I do it without dialect, in a slightly different version than appears in *Rise Up Singing.** It takes a bit of time to teach and learn, but even kids well into their teens love it.

"Piccolo Mini" is a great and challenging song. The only words are *piccolo* and *mini*, and the accented syllables change to fit the tune. The song repeats, getting faster and faster, and all are reduced to laughter by the end. "Sunny Side," another fun song, is a parody of the old Carter Family song "Keep on the Sunny Side of Life."* The chorus has been changed to "You'll feel no pain as we drive you insane, / So stay on the sunny side of life." The verses are ad-libbed on the spot, using old silly riddles such as, "Why did the boy throw the clock out the window?" and, "What do you lose when you stand up?" You have to be pretty clear about the ground rules for the jokes. Once the group is done challenging you, all settle in to have a wonderful time.

"Titanic"* and "Little Boxes"* (Malvina Reynolds) are two songs that are fun to sing and are also about serious things. They provide an opportunity to talk about satire and dark humor. The sinking of the Titanic, of course, was not funny at all. This particular version, which has come down through the camp repertoire, was probably more serious to start with. But I like to talk with kids about using humor as a way of making social criticism, which the song does. With "Little Boxes," it's important for the kids to understand just what the song is poking fun at.

Another three-part round that is both fun to sing and serious is

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Music for Older Kids

➦*continued from previous page*

"Don't Put Your Dust" ("One Bottle of Pop"*). It has a zillion variations in name and words, but all are essentially the same song. As with "Sippin' Cider" and "Ilkley Moor," I teach the parts one at a time and put them together when I'm pretty sure the kids are ready. One year, a long time ago, a teacher of a sixth-grade class went to a demonstration against the building of a nuclear power plant on the coast in California. She came back all excited because one of the songs the demonstrators had sung was a variation of "Don't Put Your Dust" (which was a favorite of that class), called "Don't Build Your Nuke." She taught us the words, and we started singing it often. Then one day a boy in the class said the last part was wrong. In the original song, the words are "One bottle pop, two bottle pop," and so on up, to seven. In the protest version, it had been changed to "One rotten nuke, two rotten nukes" (etc.). This child said that it should really be "Six rotten nukes, five rotten nukes," and so on down, to "no rotten nukes at all." We all agreed and started singing it that way, and I still do, to this day.

There are funny and silly rounds for older kids, too, including "Have You Seen the Ghost of John,"* "Old Abram Brown," "Life Is But a Melancholy Flower," and, my favorite, "My Dame Has a Lame, Tame Crane."*

Of course, not every kid will love every one of these songs. And there are many more songs that they will love. In my experience, if I love a song, they usually do, too. Absolutely the most important thing of all is to remember that loving to sing and having fun are the keys to a successful experience. The experience for kids—and adults, too—should be that the songs and singing are ultimately irresistible.

Jacki Breger has been singing and teaching music to kids of all ages for a million years and believes that singing can change the world.

Note: You can find a bunch of these songs—all those that are marked with an asterisk here—in the songbook *Rise Up Singing,* edited by Peter Blood and published by Sing Out! This book contains the lyrics, guitar chords, and discographies for more than 1,100 songs. "Lady of the Harbor" can be found on Si Kahn's album *In My Heart* (Philo). "Say the Word" is on the Beatles' *Rubber Soul.* "Ella's Song" can be found on Sweet Honey in the Rock's *We All—Every One of Us* (Flying Fish). "Siyahamba" and "You Can Dance" have both been published previously in *Pass It On!* (see the #27 fall 1997 and #29 spring 1998 issues, repectively). For the rest of the songs, you'll have to consult a Girl Scout songbook, a Girl Scout, or a friend; or you can e-mail me (jackibreger@mac.com) and I will be happy to sing a tune on the phone or into your answering machine and send you the words I have. If any of you knows anything about the song "Suitors" ("There are suitors at my door"), I would like to hear from you.

Using Scaffolding to Enhance Meaningful Music-Making

by Tara Trudel

One of my primary objectives as an early childhood music educator is to keep my material fresh and engaging. I strive to give children a wide range of musical experiences and to give parents and caregivers new ideas about how to interact musically with their children. In order to accomplish this goal, I constantly assess my repertoire with the following questions in mind:

1. What are some of the different ways to approach this activity?
2. How can my presentation of this activity be heightened creatively through the use of movement, instrument play, props, or other methods?
3. How can I connect these ideas to provide a meaningful classroom experience that builds in a logical way from week to week?

This process of developing activities by gradually introducing new elements or concepts to deepen the experience for participants is known as scaffolding. I recently presented a workshop on this topic at a CMN Midwest/Great Lakes regional gathering with Brigid Finucane and Susan Salidor, who use a similar approach to developing their classroom activities. Susan Salidor has termed this process "super-sizing," which is a wonderfully descriptive way to think about heightening activities from week to week. Using this approach to planning lessons and classroom activities results in a multitude of engaging classroom activities and can breathe new life into classic songs.

Building Toward the Use of the Parachute

The parachute, often a highlight of classes for many families, can be a powerful tool to facilitate rhythmic experiences. However, I find that the excitement created by the introduction of the parachute can sometimes detract from the musical experience because parachute activities result in such high energy. By using scaffolding to build toward the introduction of the parachute, the activity can become more than just the fun use of a prop and can reinforce musical development. I have found that the following process works very well in order to mitigate this effect:

1. Present the song as a sing-along with small movement until the song has become familiar to families.
2. After several weeks, add a large movement component in order to facilitate each child's expression of

rhythm through the body.

3. Provide clear instructions about the activity and how the parachute will be used before it is introduced.

"John the Rabbit" has become one of my favorite examples of building toward a parachute activity. (Lyrics are at the end of this article.) In the first two weeks of presenting this song, I introduce families to the call-and-response melody. In order to develop familiarity with both parts of the melody, I begin by having the class sing the "Yes, ma'am" response as a group, and then switch and have them sing the "Oh, John the Rabbit..." call. Once the class is completely comfortable in singing both parts of the song, the next step is to add a movement component. On each repetition of "Yes ma'am," we do a movement, such as hopping like bunnies, shaking our bunny tails, or crawling on the floor through our "garden." The movement component helps the children to internalize the rhythm and lays the groundwork for the introduction of the parachute.

Before introducing the parachute, I inform the class that we will be helping John and his rabbit friends to hop on each repetition of "Yes, ma'am." Depending on the size of the children, I either ask the whole class to stand or have adults remain sitting or kneeling while children stand to hold the parachute. Then, I place several stuffed rabbits on the parachute, and we begin singing the song and bouncing the parachute on each "Yes, ma'am." After expressing the melody vocally and through movement for several weeks, the parachute functions as a wonderful tool to help the children express the rhythm at the correct time. This activity also results in some very silly moments as the stuffed rabbits fly through the air. It's a guaranteed hit for both toddler and preschool classes.

Building Toward Rounds and Other Multipart Vocal Activities

In my parent-child classes, I feel that it is very important to provide families with the experience of singing in parts. "Frere Jacques" is an effective song to use in class to experiment with assigning vocal parts because it is so widely known. (Lyrics follow this article.) In introducing this activity, we first sing the song as a group with simple hand motions that change at the end of each phrase. After several repetitions, I begin singing a drone of "Ding, Dong" on the tonic as the families continue to sing the melody. We then switch parts so the class has the experience of singing the drone against the melody.

I typically build up to singing in a two-part round in the second or third week of using the song, depending on the confidence level of the class. In a class with strong singers, I split the group in two and sing along with the weaker half. If the class contains less confident vocalists, I have the whole class sing together, and I sing the second part of the round alone. My presentation of the song culminates in a three-part experience. In some classes, I instruct one group to sing the "Ding, Dong" drone under the two-part round, and in others, we attempt a full three-part round.

Naturally, each class has differing levels of vocal ability and independence. However, even a class with limited vocal ability can experience a successful multipart vocal activity through use of the following techniques:

- Provide a vocal experience with multiple parts that is achievable for every group of singers through the use of a drone, a simple ostinato, or a repeated pattern.
- Attempt two-part rounds with beginning groups by having the class sing the first part together as a group and the instructor sing the second part.
- Clearly communicate directions such as the group divisions, number of repetitions, and cues for entrances.
- Include a small movement component to engage children and to ground both children and adults in a visual representation of phrases.
- Keep experiences fun, silly, and low-pressure. Don't be afraid to laugh at mistakes. Above all, be encouraging and supportive of the group's attempts at part-singing.

Building Toward a Special Event: The Teddy Bear's Picnic

At the end of the year, as a special treat, I hold a "Teddy Bear's Picnic" on the last day of class. Each child is invited to bring his or her favorite stuffed animal to class. I design that day's lesson plan to incorporate "participation" from the stuffed animals. When I first introduced this element to my classes, I knew that this activity would be a fun way to bring our year to a close. However, I did not anticipate how rich the musical experience that resulted from designing this lesson plan could also be. Giving the children an opportunity to act as the parents/caregivers for their stuffed animals resulted in enhanced participation. Planning this lesson also allowed me to heighten many of the activities we did in class throughout the year.

In order to ensure that the class is also a beneficial musical experience, it is important to maintain the usual class routine and rituals while integrating theme-related elements. In order to encourage the most active participation possible, it is essential to introduce any new theme-related material several weeks in advance of the special event. This allows the children to prepare to use their stuffed animals musically during the Teddy Bear's Picnic.

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Using Scaffolding

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Some of the activities that contribute to the success of the event are:

- A lap bounce (e.g., "Trot, Old Joe"), in which the children rhythmically bounce their stuffed animals on the beat.
- Instrument play with Velcro wrist jingle bells that can be attached to the animal's arms and legs.
- An activity that highlights musical concepts such as high/low, fast/slow, in which the toys are used as a visual representation of the concepts.
- A lullaby, where children are encouraged to rock their animals and sing to them, just as their parents and caregivers have been modeling throughout the year.

These ideas are just a few examples of scaffolding techniques that I have found to be musically interesting and engaging. Through creative brainstorming and careful planning, activities can be heightened to provide significant musical experiences that are also fun and imaginative. Developing activities in this way results in a meaningful experience for educators and families alike.

SONGS THAT GO WITH THIS ARTICLE

John the Rabbit *

Oh, John the Rabbit (Yes, ma'am!)
Had a mighty habit (Yes, ma'am!)
Jumpin' in my garden (Yes, ma'am!)
Cuttin' down my cabbage (Yes, ma'am!)
My sweet potatoes (Yes, ma'am!)
My fresh tomatoes (Yes, ma'am!)
And if I live (Yes, ma'am!)
To see next fall (Yes ma'am!)
I ain't gonna have (Yes, ma'am!)
No garden at all (No, ma'am!)

Frere Jacques *

French:

Frere Jacques, Frere Jacques
Dormez vous? Dormez vous?
Sonnez les matines, sonnez les matines
Ding Dang Dong

Spanish:

Fray Felipe, Fray Felipe [Fry Fell-ee-pay]
Duermes tu? Duermes tu? [Doo-air-mace too]
Toca las cantanas, toca las cantanas [Toe-ka las kahn-tahn-ahs]
Ding Dang Dong

English:

Are you sleeping, are you sleeping
Brother John, Brother John?
Morning bells are ringing, morning bells are ringing
Ding Dang Dong

Special thanks are in order to Brigid Finucane and Susan Salidor, who are inspiring music educators and whose thoughtful approaches to this topic have helped me develop my own thoughts for this article.

Trot Old Joe *

Trot old Joe, trot old Joe.
You ride better than any horse I know.
Trot old Joe, trot old Joe.
You're the best horse in the country-o.
Whoa, Joe!

* traditional

Tara Trudel is the director of Music Explorers, the early childhood program at the Merit School of Music in Chicago. She is a Music Together teacher and a vocalist, guitarist, and flutist who performs children's concerts in the Chicago area.

Is this your last issue of *Pass It On!*?

Check your membership expiration date on the mailing label. The next issue, to be mailed in February, will go to current members only.

Minutes of national CMN board meetings are available to be read by CMN members upon request.

The most recent ones are also posted in the Board Members Tool Kit on the CMN Web site.

ADAPTABILITY

words: Mrs. Reyes' 4th Grade & Eric Liebegott
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music: traditional

The students of Buchanan Elementary School in Lewistown, Pennsylvania, were given the task of writing new lyrics to American folk songs based on the Twelve Traits of Character list used by the Mifflin County School District. "Adaptability" is the first in a collection of twelve songs called "Songs of Character." It was written by fourth-grade students with Erik Liebegott's help. The school is made up of two classes of each grade K–5. Each class chose a trait and a song, then wrote the new lyrics during their music class period. Other traits include compassion, contemplation, courage, honesty, initiative, loyalty, optimism, perseverance, respect, responsibility, and trustworthiness.

G C G
We're mov - ing to a new house, I'm feel - ing real - ly
D7 G C G C
scared. I have to leave my old friends and all the times we
G C G
shared I'll have to meet new neigh-bors, I'll have to make new
D7 G C G C
friends, but if I give new things a chance the fun will nev - er
G C G
end. Read-y to change when you have to. Will - ing to change when you
C G D7 G
have to. Can you ad - just when you have to? That's A - dapt-a - bil - i - ty.

1. We're moving to a new house, I'm feeling really scared.
   I have to leave my old friends and all the times we shared.
   I'll have to meet new neighbors, I'll have to make new friends,
   but if I give new things a chance the fun will never end.

Refrain
Ready to change when you have to.
Willing to change when you have to.
Can you adjust when you have to?
That's adaptability.

2. My mom is having a baby, I don't know what to do.
   I used to be the only child and now there will be two.
   I was talking to my mother, I said it was not fair,
   That when the baby's older, I'll have to learn to share.

Refrain

3. A new school's in my future, I'm starting there next week.
   I am so shy and nervous that I can hardly speak.
   I hope my teacher's friendly, the school is nice and clean,
   And I am ready to adapt to all the new routines.

Refrain

Vocal Health 101

by Debbie Cavalier

Vocal health. What an important topic for a children's musician! Many of us have posted questions and ideas related to vocal health on the CMN e-mail discussion group and in various other forums online. As teachers and singers we use our voices constantly and in a variety of settings. Changes in weather, exposure to children who may be suffering from a cold or the flu, lack of sleep, and the determination that "the show must go on" all effect our vocal health. The purpose of this article is to serve as another pragmatic resource to help in the never-ending pursuit of vocal health.

Following is an excerpt from *The Contemporary Singer: Elements of Vocal Technique** by Berklee College of Music voice professor Anne Peckham. This comprehensive guide, based on the curriculum of the Voice Department at Berklee College of Music, is an important resource for every vocalist, male and female alike. Peckham's practical advice and techniques for maintaining vocal health are studied throughout music colleges everywhere. Thank you to Berklee Press for donating this content to *PIO!*

If singers were to sing only when they feel completely healthy and stress free, many of us would never be able to make a living performing. That is why it is important to prevent problems by knowing yourself, your voice, your limits, and how to take care of yourself.

VOCAL HEALTH GUIDELINES

If singing hurts, don't sing. As simple as this sounds, many singers get caught up in the moment and don't listen to their bodies when they are tired and should rest vocally. Disregard for your own vocal health can tire or strain your voice. Pain in your larynx can be a sign of a problem. Singers experiencing pain, huskiness, or hoarseness and loss of high range should see a throat specialist (laryngologist) experienced in working with singers. Performing arts venues, music colleges, and other singers can usually refer you to such a doctor. Often, general "ear, nose, and throat" doctors (otolaryngologists) do not have the specialized expertise in performing-arts medicine to optimally help vocalists.

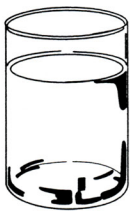
Singers should watch for signs of vocal cord swelling, characterized by slight hoarseness or raspiness, a speaking voice that feels higher and huskier than normal, and a vocal quality that sounds coarse and less than clean. Frequently, there is a loss of high range, the upper passaggio feels unstable, and you need more breath support than normal because of inefficient vocal cord vibrations due to swelling. A virus can cause this type of problem, as can overuse of your voice.

If you have what seems to be more than a simple cold, consult a qualified specialist for advice and treatment.

Sometimes, when singers suspect a problem beyond a cold, they delay going to a doctor because they don't want a serious vocal problem to be confirmed. Don't delay! Go to a laryngologist who works with singers. A skilled specialist will be more sensitive to your personal feelings about your singing. They can offer advice regarding any upcoming singing engagements.

Singing over a cold

There are times when you can sing with a cold and times when you should absolutely rest your voice. When an occasional cold comes on, you can rely on breath support and body awareness to get through rehearsals and concerts without exacerbating fatigue or doing permanent damage.



You can usually sing over a cold if you have nasal congestion but no throat symptoms. You might have a bit of nasality to your tone, but in general, congestion can be sung over (or through). The first line of treatment for your singing voice is moisture. Drink a lot of water to keep your vocal tract mucus thin. Inhaling steam seems to be helpful for the same reason. Cough drops can keep you from coughing to the point of hoarseness, but the sugar and menthol in them can dry you out. Caffeine, alcohol, and smoking should be avoided because these are all drying to your voice and body. Herbal teas (caffeine-free) can be soothing and add moisture back to your system as well.

Sprays that numb throat pain are usually not recommended for singers. Throat pain indicates that you should not be singing. Singing while you are numbing your throat pain with sprays, aspirin, ibuprofen, acetaminophen, or anything else, can be a recipe for problems. Consult your doctor for advice about the use of any medication.

When you have a cold, focus on your breath support, and pay close attention to your voice for any signs of fatigue.

Choose your repertoire carefully, and avoid music that is unusually taxing in range or intensity. If you need to change the key of a song, do it. Work to extend your range with scale patterns and exercises. But remember that some songs may not be right for your voice, no matter how much you like them.

Pay attention to the way you speak.

Over the course of a day, most of us speak far more than we sing, and as singers, we need to be aware of how we use our voices in speech. Beyond being a means of communication, your voice is a vital part of your personality and psyche, and you should treat it with care.

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Travelling

In cars, airplanes, trains, and other vehicles, background noise forces you to speak louder than normal, which can be detrimental to your voice.

1. Airplanes

The air on planes is typically very dry and recycled throughout the plane—conditions that dehydrate the vocal mechanism and body. Responding to a talkative seatmate on a long flight can wear out your voice. Drinking alcohol can compound this wear and tear. Before travelling, prepare your body by superhydrating, drinking eight to ten glasses of water a day for several days beforehand.

2. Cars

It is one thing to sing along to the radio as you drive in a car, and quite another to practice there. Background noise makes you have to sing louder to hear yourself. Your posture is compromised by the car seat, so you are not as likely to support your voice adequately. It is more productive to practice in a place where you can really hear yourself and concentrate on what you are doing.

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Vocal Health Tips from CMN Members

I have found that one of the worst things you can do for your voice is to sing in the cold. I try never to sing outdoors when the temperature becomes uncomfortable. Even if you are not singing, protect your throat with a warm scarf when outdoors. Winter also brings dryness indoors, which is harmful to the voice. I use a facial steamer sometimes if my throat is feeling dry, and inhale the steam.

A sure path to laryngitis for me is trying to sing through a cold, and/or straining my voice by singing or speaking too loudly. Both can cause vocal trauma. Try never to speak or sing too loudly. It's also helpful to take some vocal lessons to make sure you are singing correctly, with the proper technique so your voice will have longevity. Another person on your team should be an ear, nose, and throat specialist (ENT), preferably one who is experienced in working with singers.

If somehow your vocal cords do get swollen (through strain or illness) you can try a steroid like Prednisone (prescription only) which my ENT has given me when I needed to get my voice back quickly. But because it is a steroid you don't want to stay on it for too long.

—Patricia Shih

Traditional Medicinals makes a tea and a throat lozenge (which I found to be the most soothing to my throat) called "Throat Coat." Bruce O'Brien shared his with me at the CMN conference last year and I warded off a sore throat.

—Carol Passovoy

My voice teacher said avoid any lozenge with the active ingredient of menthol, as it acts as an astringent on the chords. Use Life Savers, lollipops, etc.

Traditional Medicinal Throat Coat Tea with honey (in plain or lemon echnicacea) is a singer's best friend. I bring a thermos of it with me for those long days of singing. Always plenty of water, too, of course.

Always warm up your voice—easy to do while driving in the car (although people may think you're nuts as you belt out your bah-bay-bee-boh-boo's).

Never speak to someone who is not in the same room as you: no yelling across the yard.

Avoid dairy products prior to singing, as they tend to coat the vocal chords.

—Tina Stone

I think one of the best things you get from a teacher or coach is how to get breath support for singing and where to "place" your voice to avoid straining it. I still, however, find it hard to think about that stuff when I am doing a class with a bunch of kids. But it is money well spent when your voice is your livelihood. Breathing steam and running a vaporizer in your bedroom are also good. I also bring a thermos of Throat Coat Tea to the mom and me classes that I do in a very large room with very dry heat. And keep sipping. Good luck!

—Martha Leader

I like to drink herbal tea and honey (hydration is very important), and my doctor says salt water gargling is a singer's best friend (I'm not sure). But mainly, before a performance, try not to talk or use your voice unless you have to, and do not whisper ever, as that is very hard on your vocal cords. And if you haven't had some voice training, you might want to consider it, as a good (get references) voice teacher will give you instruction on how to use and not abuse your voice. Also, Anne Hills, singer sublime, says to drink water an hour before singing, as it takes that long to hydrate the vocal cords.

—Terri Roben

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Avoid throat clearing.
Throat clearing is hard to avoid when you have a stubborn spot of thick mucus rattling around and you're trying to sing. But when you clear your throat, you not only remove the bothersome mucus, you can irritate the leading edges of your vocal cords. This makes your body produce more mucus to protect them. It becomes a circular problem, so coughing and throat clearing should be avoided. When practicing, try to sing the mucus off. If you must clear your throat, do it gently, and avoid habitual throat clearing.

If you have severe coughing spasms caused by bronchial irritation, see a doctor. You might benefit from medication that controls coughing, thereby minimizing irritation to your vocal cords. A doctor's treatment may also involve antibiotics, reflux treatment, or mucus-thinning medications, such as guaifenesin. Be aware that many over-the-counter decongestants have the tendency to dry out your vocal cords.

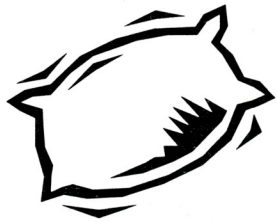
Develop good rehearsal habits.
Warming up before rehearsals will help you avoid straining your voice. During a long rehearsal, be sure to take breaks, drink plenty of water, use a well-positioned monitor that lets you hear yourself sing with an amplified band. Do not schedule a long rehearsal the evening before or the day of a performance; this can take the freshness out of your voice.

Stay physically fit.
Your body is your instrument. Whatever you do to improve the health of your body and mind eventually shows up in your voice as increased vitality and energy. Singing is physically demanding, and maintaining good health is essential to career success. Physical exercise can help you stay physically and mentally alert, as well as have more energy.

Drink water.
Make sure to drink six to eight 8 oz. glasses of water per day. Drinking plenty of water can help your voice function better because your vocal cords must be well lubricated to vibrate without too much friction. The water you drink does not go immediately to your vocal cords. Although you feel the immediate relief of water in your throat, water goes to your stomach and passes through your entire system before hydrating your vocal cords. It takes time for this to happen, so be sure to drink water before you feel thirsty.

Eat well-balanced meals.
Eat lightly and well in advance of a performance. Large amounts of food and liquid take up space in your body and may interfere with breath management. Milk products can cause excessive mucus production and should be avoided before singing, if it affects you adversely.

Get plenty of rest.
Everyone has different needs for sleep. Know how much sleep you need to function best and maintain



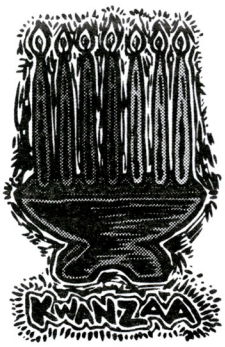
a regular sleep schedule as much as you can. Rest your voice whenever possible. Schedule time to unwind during your day. This will help you have renewed energy when you need to sing. Don't wait until you burn out before you schedule downtime away from stressful activities.

If you sing with an amplified band, always use a microphone.
Singers who cannot hear themselves tend to compensate by oversinging. This is a sure way to wear out your voice. Use a microphone when singing with an amplified band. Position yourself so you can hear your voice from an amp or monitor.

You only have one voice.
Some singers seem to be able to scream constantly and still sustain a successful career in rock music. Others can have a single incident of voice abuse and end up with vocal cord nodules. The limits of safe vocal use vary greatly from person to person. How you take care of yourself, and your overall health, vitality, and attitude, have a major affect on your singing.

Learn what it takes for your voice to be in peak shape and ready to sing. Learn what triggers stress for you; it can sap your energy and make you susceptible to illness. Self-knowledge is one of the keys to maintaining your voice.

Debbie Cavalier is the dean of continuing education at Berklee College of Music in Boston and an award-winning children's artist with Debbie and Friends. Pio!



SEVEN CANDLES SHINE

by Paul Straussman
© 2000 Paul Straussman

"Seven Candles Shine" was written for kids to sing in Paul's elementary school chorus at the winter concert. Paul always envisioned the winter concert as a chance to learn about each other's different family traditions, and also a time to celebrate the common experiences of family, singing, eating, and the light that shines in us all. Paul has sung it with different age groups, and parents and grandparents, especially, have always responded very positively to it.

C G Fadd9 C G
Sev-en can-dles shine for Kwan - zaa, Eight can-dles shine for Chan - u - kah,
C G Fadd9 C G
Col-ored lights shine on the Christ-mas tree. How I love to watch them twin-kle mer-ri-ly.
Am Em F Am7/E Dm
With all this light that's shin-ing all a-round we'll help the world to see
G C Fadd9 G C
the same light is shin - ing in-side of you and me.
G Fadd9 C Fadd9 G C
to chase a-way the dark - ness and shine a light with - in.

1. Seven candles shine for Kwanzaa,
   Eight candles shine for Chanukah.
   Colored lights shine on the Christmas tree.
   How I love to watch them twinkling merrily.
   With all this light that's shining all around
   We'll help the world to see
   The same light is shining inside of you and m

2. Chestnuts roasting in the fireplace,
   The sweet smell of benne cakes,
   Potato latkes piled on the plate,
   These are the ways that people celebrate.
   Each special feast that warms us from within
   Will help the world begin
   To gather at the table, let everybody in.

3. If I had one wish to give away,
   This is what I'd wish for you today:
   That in your heart a little light will always shine,
   And in your life a little peace you'll find.
   With every voice, with every song we sing,
   We'll help the world begin
   To chase away the darkness and shine a light within,
   To chase away the darkness and shine a light within.

Joanie Calem is the Songs Editor for Pass It On! *She solicits, edits, engraves, and researches the songs.*

Elmo, Broken Guitars, and Other Concert Calamities

by Eric Ode

It's been two days since what may go down as one of the most comically disastrous children's concerts in history—just enough time to objectively consider everything that went south and to reflect on what I learned. Okay, enough reflecting. I know what I learned. I learned it was my fault. Ouch.

Two things struck me as I pulled into the city park:

1 The park was huge: rolling fields of grass and trees with a small but respectable scattering of families here and there, barbecuing and playing with Frisbees.

2 The stage was equal to the field: four feet off the ground with a wall of wedge monitors downstage and banks of light cans, the kind of stage that says, "You're going to have to work hard to connect with the distracted families and make this an intimate sort of community concert."

Still, I felt ready to play, and I looked forward to the afternoon. I had a set list of my favorite high-participation songs at the ready. My wireless headset mic would allow me to get off that intimidating stage early into the concert and work on ground level instead.

I introduced myself to Chris, the sound man, and discussed what few sound needs I had. My Seagull acoustic would plug in direct. The headset mic would mean no need for handhelds or mic stands. I handed Chris a copy of the set list and the backing CD I'd be using for four songs. Then I unloaded the Subaru.

Discovering that the antenna to my microphone transmitter had snapped off didn't necessarily mean impending disaster. A quick check let us know I could get about seven feet from the receiver before the signal dropped. So much for getting off that stage. But I figured I'd invite kids onto the stage instead. Not always a safe idea, but there was certainly plenty of space.

I plugged in the guitar and was greeted by immediate feedback—that low, surging, DC9-at-takeoff roar. I have a tendency to go directly to the front edge of any stage. That's not a good idea with an open-hole guitar and a battalion of floor monitors. A second sound tech assigned to mixing the monitors turned the guitar down. And down a little more until I thought we had things at a safe level.

Now it's time for a little history. If you're a children's musician in the Seattle area, you are familiar with this conversation:

Them: "And what do you do?"

You: "I'm a children's songwriter."

Them: "You are? You mean like Tim Noah?"

You: "Yeah, like Tim Noah."

Tim is an incredible performer: an Emmy-winning icon who has been sharing his high-energy music in the Pacific Northwest for decades. He's got talent to burn, and he's one heck of a nice guy. This is important for you to know in order to appreciate how much I wanted this concert to go well. The banner hanging in front of the stage listed two names: Eric Ode–3:30, Tim Noah–5:00. Tim, his business partner, his business manager, and a handful of friends arrived at 3:20. They would be there for the duration.

With a quick welcome, I launched into an opening song, a goofy piece using a lot of hand motions. A few heads turned. A couple of kids neared the stage. I found I was still battling guitar feedback, but the monitor technician was at his board. Certainly he'd adjust the levels. He didn't. More feedback, and he still didn't. Every time I stopped playing to help lead the hand motions, that jet engine roar would sneak up again. After the second song, I asked the tech to pull the guitar completely out of the monitors. That would solve the guitar problems. Except...

Except that on my last visit to Japan, my guitar's volume knob got pretty rattled, leaving it with a tendency to short out. That's not usually a problem. I normally leave the gain alone once I find a working spot. But during the feedback issues, I made the mistake of fiddling with the gain, and now my guitar began dropping in and out whenever it pleased. It made for an appropriate partner to my equally unpredictable microphone. During the next few songs, I would sometimes have vocals but not guitar, other times guitar but no vocals, sometimes neither, and only very rarely both.

At this point, I moved into a storytelling song and recruited three kids as puppeteers. This song is always a hit. It uses three large monkey puppets, a four-foot-long crocodile puppet, and a Jamaican-esque backing track. The kids were in place. More folks gathered in front of the stage. I nodded to Chris to launch the CD track, and then... nothing. Chris shook his head. The CD player would not recognize the CD. And then it did, but it quickly went into a loop, repeating the same few measures over and over. The kids holding the puppets looked understandably puzzled. I wanted to crawl in-

side the mouth of the crocodile and disappear.

We tried a different CD song. This time the player successfully launched into the track, twelve seconds of a rooster crowing. Wonderful! But then it wouldn't progress to the next track, the actual song accompaniment portion, the part that lets the audience know why they had been listening to the rooster in the first place. It was as if I had just said, "Let me tell you a story," followed by, "Umm...never mind."

By now it was clear I would be abandoning the remaining CD tracks and would have to rely on a failing guitar and a failing vocal mic. I pulled a song out of the air: Shel Silverstein's "Fish Guts." "Okay, folks," I instructed, "when I raise the neck of my guitar, that's your cue to shout out, "Fish guts!" Let's practice.

We practiced. Good. I jumped into the song. Good. And then, from the corner of my eye, I saw him. He stood six feet tall. He was bright red, and he was fuzzy. It was Elmo. As Elmo began dancing joyfully in front of the stage, any remaining hope I had of holding the attention of my young audience disappeared like a plate of snickerdoodles in front of Cookie Monster. Final defeat. I fumbled through the last lines of "Fish Guts," sang a verse to the Elmo's World theme song, thanked the people for coming, and then quickly left the stage with my tail between my legs.

In fifteen years of sharing music with children and families, I have never had a concert disintegrate so completely. Which takes me back to this question: What did I learn?

(1) Pay attention to your equipment.
I knew the volume pot on my guitar was shot. It had been shot for years. But I didn't look into repairing it until after it kicked me hard in the shins. When I got home, I found a seller on eBay with a quantity of the model I needed for $50.00 with shipping. It should arrive before the week is out.

That microphone antenna wire? It's a safe bet that hadn't sheared off all at once. It was likely getting weak and frayed, but I hadn't noticed until it was too late. Your equipment is your livelihood. Give it the attention it deserves.

(2) Take the time to get the sound mix right.
That guitar feedback should have been dealt with much earlier, well before the concert began. If I had worked the sound check longer, we would have had it contained.

I've since checked that CD. It still works fine in my sound system. But CD players are quirky things. I should have had Chris play a few tracks on his system in advance. We would have identified the problem, and I could have either redesigned my set list, eliminating all CD accompaniment songs, or pulled a CD player from my own sound system. That system was sitting in my car which was parked behind the stage just ten feet away. A little extra set-up time can save a lot of grief.

(3) Roll with it.
At some point, as the concert continued to implode, I got frazzled. As I got frazzled, I quit thinking clearly. I should have been able to deal with Elmo in a creative way. I should have had an easier time drawing song options from my mental list when the CD songs had to be abandoned. In short, I should have recovered. Unfortunately I don't yet have the definitive answer for keeping one's head during a minor crisis. As soon as I get that figured out, I'll let you know!

Tim told me a story later about a concert disaster early in his career. The stage was a flatbed trailer, and midway through the set, his jumping around joined forces with the blustery weather to successfully bounce the trailer tongue off its stack of concrete blocks. The trailer collapsed to the ground, and Tim watched in disbelief as his PA speakers somersaulted away. "I didn't know what else to do," he told me, "so I just kept playing." Unexpected stuff happens.

I'm never crazy about having to learn from my mistakes. That requires I make mistakes. But now that I have learned these things the hard way, I'll no doubt have flawless concerts from here on out. Boy, that's a relief!

Here's wishing you happy singing and Elmo-free performances!

Eric Ode is a widely published children's poet, author, songwriter, and father of two. He "lives and learns" near Seattle, Washington.

Marketing Matters

CD Baby, Part 2: Getting the Most from CD Baby

by Mr. Billy (Billy Grisack)

In this column, with the help of CD Baby founder Derek Sivers, I want to share some secrets on how to best take advantage of CD Baby services to market your music to the world outside your physical reach.

CD Baby is just one of many services out there that can help you sell your products online. For an overview of what CD Baby is all about, please read part one of this column in a previous issue of *PIO!* (#58/#59, Winter/Spring 2008).

To get high scores on CD Baby you obviously need to have a great sounding CD that includes a collection of well written songs all wrapped up under eye catching cover artwork that cries out "Buy me! Buy me!" But no matter how well you have executed these vital tasks it's how well you describe your CD at the top of your CD Baby page that may tilt the scales in your favor and (might) inspire someone to actually view your CD Baby page, (maybe) listen to your song samples, (hopefully) buy your CD and (in a perfect world) leave a positive review and tell their friends (wouldn't that be nice?).

FYI, your CD Baby description actually shows up in a variety of places. It shows up in CD Baby searches, your Group/Gallery page, affiliate links and more. In many cases the text you put in the description is the *only information many people will ever read about you.*

There are endless ways you can use your description to generate interest and sales (maybe I'll write a book or teach a course on it someday soon). Until then, here are a few words from CD Baby top banana Derek Sivers. Go Derek!

> *At CD Baby we ask musicians to give a one-sentence description of their style. You'd be surprised how many artists say, "A sound like no other. A hot new artist for the new millennium. A band you're sure to enjoy!"*
>
> *Imagine if a business owner told you about his company, "We're a top-notch nine-person company. We believe in service, quality, and dependability. This is a business you're sure to enjoy!" Would you remember that one minute later or give a damn what that business did? Nope. They lost you.*
>
> *Think how many people you're losing when you describe your music in a boring or generic way. When writing their description, musicians often say, "The members grew up in Boston and met in high school. After the bassist left to pursue another career, they found a replacement who has solidified the lineup as it stands today. They regularly play the local club scene."*
>
> *Imagine a computer store saying, "Our VP of finance graduated from Penn State. We found our office manager through an employment agency. After our initial marketing director left, we solidified our lineup as it stands today." Why should I care?*
>
> *Get out of your own skin, and describe things in a way that's interesting to other people, not just yourself.*

Use the "Genres You Will Love" and "Recommended If You Like" CD Baby page sections to drive more traffic to your CDs. Where do you best fit in? Think about what genres and moods that you and your target audience would search to find you. Cash in on other artists' name recognition. CD Baby has set up a special page that separates all the different genres offered in the store. To get the most out of this powerful feature, ask yourself, "Who does your target audience think you sound like?" It's also very helpful to know what artist is most popular with your target audience.

In the "Album Notes" section, marketing matters get a bit more subjective and the possibilities are endless. First, choose a copywriting style that will work well for each CD's specific target audience. Save your reviews and testimonials (except for one to three very short headlines/blurbs) for the review section, not the notes.

CD Baby's top sellers have tons of reviews. Yet very few people actually tap into this excellent marketing tool. You don't have to wait for reviews. You can post reviews yourself—and you should. Self-posted reviews are where to put press, testimonials and award blurbs. Be sure to add the Web links. Most artists fail to ask for reviews. Ask your friends, family, peers and everyone who buys your CD from CD Baby to post a good review.

One of the best ways to market your music today is to get into digital downloads. Offering your music for sale as a download is like getting free money—people buy your music and you get paid. It's simple: no shipping, no packaging, no manufacturing, no problem! This is one place where CD Baby really shines. Hit a few buttons, answer a few questions and they do the rest. They will digitize your songs (make MP3's) and deliver them

to over sixty Internet download sites including iTunes. And they will do all of that for no additional cost per store or annual fees. They will also give you links to put on your Web site.

CD Baby will promote you in many ways to their customers, but you still need to get out and ring your own bell. Use newsletters, e-mails, newsgroups, clubs, directories, reviews, awards, press, your own Web site, podcasts, Creative Commons, MySpace, YouTube and free music sites to create interest. If you set up the CD Baby pages correctly and your product is good, you should be able to turn traffic into respectable sales.

Until next time...happy marketing!

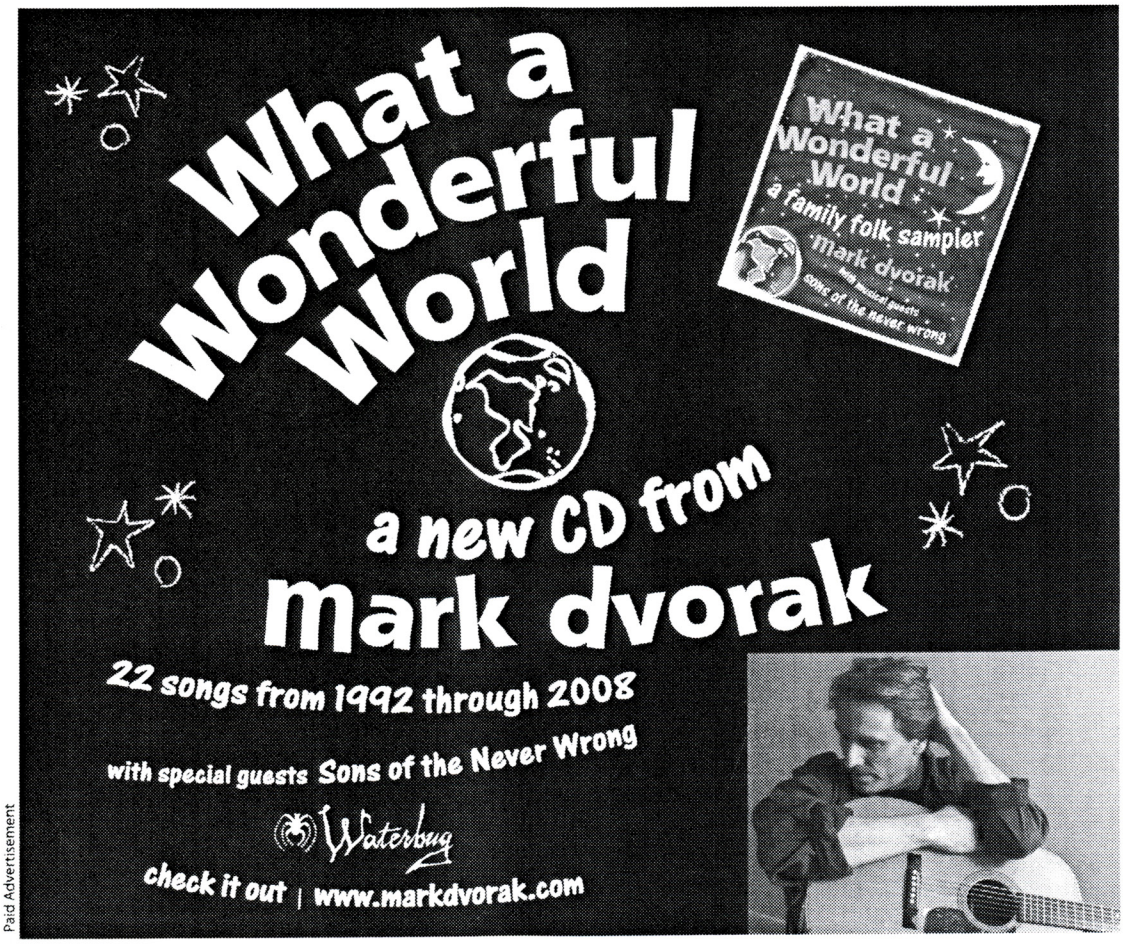
Mr. Billy is a full time children's songwriter/performer/producer and children's music marketing consultant from Wisconsin. Find more free marketing advice at www.askmrbilly.com and www.cdbabyhelper.com. PIO!

News and Notes

➡*continued from page 1*

In closing, the board is aware that in this ever-changing world, it's important to consider our mission and how that mission is stated to the public. Our mission statement should reflect our current work as an organization and the public image we seek. Over our two decades of existence, CMN has published various statements of our mission and purpose, though our core belief in the value of music in children's lives remains constant. We look forward to involving our members in further thought and discussion about our mission statement in the coming months.

Note: *Recent changes to the membership fees and categories made the brochure's membership form insert obsolete. If you have a supply of brochures on hand, please please contact the CMN office about updated inserts.* PIO!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Music In Bloom

Homemade Instruments

by Marie Hopper

Jamie and Sarah are intent over in the music corner of the "four-year-old room." Jamie picks up a clear shaker made from a spice jar and tells Sarah that "It sounds like the beach." Sarah meanwhile shakes a different spice jar and exclaims that this one is "too loud."

Young children love to experiment with sounds. They routinely explore all the different sounds that they can make with their mouths, hands, feet and even their heads. By making your own instruments, classroom teachers and visiting music teachers can further this exploration in fun and inviting ways. In addition, we can help build the musical vocabularies of young children by introducing a variety of sounds and materials into their musical world.

Following are some simple instruments that can be made with little or no preparation. These ideas are primarily geared towards the early childhood classroom, and they work especially well with three-, four- and five-year-olds.

Chopsticks

Use chopsticks as drumsticks. They are lightweight enough that you can tap on almost any object in a typical classroom without doing any harm. It's great fun to explore the different sounds that can be made when tapping on a wall, the floor, a chair, table or desk, metal versus plastic versus wood items. A great song to use is "Olde Joe Clarke" with the words "Tap, tap, tap your sticks. Tapping chopsticks now. Tap, tap, tap your sticks. Tapping chopsticks now. La la la..." followed by an eight-beat interlude for just the sticks to be played and heard. Search "bulk chopsticks" on the Internet to find affordable sources. Prices range from $37 for fifty pairs to $200 for fifty fancy pairs.

Plastic spoons and tin cans

Plastic spoons make great drumsticks on tin can drums. The nice thing about the spoons is that they aren't too loud and the sound isn't as harsh as using a wooden mallet. Help the children experiment with different ways to make sounds with the cans. You can tap them on the one end, stir them inside the can, or rub them along the outside ridge. Does it sound the same or different if you tap the can while holding it and if you tap it while the can is on the ground? How about at different points above the ground? One note about the cans: be sure to check for sharp edges. Clean them up with a can opener and pliers as needed. You can also cover the edge with colored duct tape as an added safety precaution.

Drums

Almost any container can become a drum. Use containers made from a variety of materials to explore timbre. Suggested items include oatmeal containers made from cardboard, coffee cans with plastic lids, cardboard boxes, metal tins, margarine tubs, and cigar boxes. These can be fun to decorate with paint, markers, glue-on felt shapes, stickers, etc.

Cymbals

Use foil pie tins for a great pair of cymbals. Connect them with a length of yarn to help keep the pairs together.

Shakers

There are so many different ways to make shakers! For a tube shaker, use food cans covered with a cardboard circle and duct tape on the open end. Children can help decorate the cans by coloring strips of paper that are then taped around the outside of the can. Fill the cans with rice or small beans for the best sound. Soda cans also work well and a funnel is extremely useful when filling the cans with rice. Simply cover the opening with several layers of duct tape. For the more adventurous, try using see-through plastic plates that also come in various colors. Put colored beads on one plate, cover the outside edge with hot-melt glue, press the second plate on top and hold for a few seconds. You can really dress the plates up by using hot-melt glue to add ribbon streamers. These make great instruments for movement activities. Empty spice jars are also great for making shakers. The children can compare the different sounds made by the different kinds of items inside. It's great fun for them to see what is making the sound and to compare size, shape and texture. Yogurt containers also work well. Items to fill shakers with can include rice, beans, sand, pebbles, dried peas, popcorn, lentils, macaroni, nuts and bolts.

Chimes

Old keys, broken tambourine jingles, washers of various sizes and even flattened metal bottle caps can be turned into a chime tree. Use clear fishing line to attach them to a wooden dowel or a coat hanger. Once you have determined the best spacing for the individual items, cut a small notch in the dowel to help hold the string in place. Hot-melt glue also works well. To use metal bottle caps, flatten them with a hammer and punch a small hole in one end.

Safety note

When using small items, be sure that everything is securely fastened and properly covered. Small children also like to explore how many different places a bean can be inserted into the body. Needless to say, this is not very musical!

Have fun exploring new sounds in your class.

Marie Hopper is the owner and director of Musicare, a preschool music program. She loves to take the children in her class on "sound journeys" in their classrooms and on the playground. **Pio!**

Media Waves

Wi-Fi for Small Fry

by PJ Swift

I love public radio. I love what it stands for.

If you think about it, the purpose of public radio is not so far from the purpose of the Children's Music Network:

National Public Radio will serve the individual: it will promote personal growth; it will regard the individual differences among men with respect and joy rather than derision and hate; it will celebrate the human experience as infinitely varied rather than vacuous and banal; it will encourage a sense of active constructive participation, rather than apathetic helplessness. (From "National Public Radio Purposes" by William H. Siemering, 1970.)

Whoa, that's us, isn't it?

The problem is, public radio does not love me, or rather the audiences I champion. In the past four decades, fewer and fewer children's radio programs have found a home on public radio. "All news all the time" formats have taken over formerly eclectic stations in every state. Nationwide, station revenue is down 11 percent. In these lean times, public stations can only focus on their core audience: people who write checks.

For a while, we arugula-loving eclectic radio types thought that HD Radio, the proprietary technology for digital conversion, was going to be the answer to our prayers. HD Radio allows stations to split their signal into three, with three 24/7 formats (or more!). The news junkies could have their channel, the jazz people could have another, and maybe, just maybe, they'd leave space for kids. After all, kids hold up 20 percent of the sky!

But despite the millions put into digital radio conversion by the Corporation for Public Broadcasting, few stations can or will take advantage of their new channel capacities. And few people have bought expensive HD Radios to hear these channels. For many reasons, HD Radio is dead in the water.

At the same time, there has been an explosion of Internet connectivity and convergence. Smart phones, Blackberries, iPhones, and even in-car Wi-Fi have blossomed wherever we turn. I'll say that again: it won't be long before you can hear the Internet in your car. And it's no longer a question of have and have not; most schools and libraries are wired for the Internet, and it's free.

Several broadcasters have begun to look to the future and see an unlimited "broadcast spectrum" contained on the Internet. With few exceptions, they have ignored kids. Recently, the create-your-own streamed radio system Pandora was named the third most popular application for the latest version of iPhones. Pandora works by matching songs you like with ones it "knows" in its system, thereby creating a personalized stream. But Pandora has nothing for kids and does not plan to change. In fact, because of privacy protection, it specifically excludes people under age thirteen from signing up for the free service.

The time has come to embrace the Internet as children's radio's broadcasting platform, and to stake out a space for a truly ad-free, commercial-free "celebration of the human experience" created for and with kids.

There is a small precedent for this already online. RadiJoJo/World Children's Radio, produced by Thomas Roehlinger, aggregates non-commercial audio content for kids on the Web, mostly in German. Wonderground, a project of Minnesota Public Radio, is a music-based HD and online channel that "both parents and kids can enjoy together." It has a very wide-ranging play list, from Wilco and Yo La Tengo to Dan Zanes and the Muppets. And, of course, many CMN members such as the Bierkos

continued on next page ➡

CHILDREN'S RADIO ON THE INTERNET

Kids Public Radio: www.kidspublicradio.org

Wonderground: www.minnesota.publicradio.org/radio/services/wonderground/

Scott and Beth Bierko's podcast: http://web.mac.com/scottbierko/iweb/site%202/Podcasts/Podcasts.html

Lisa and Evalyn Harper's podcast: www.kidsmusicplanet.blogspot.com

RadiJoJo: www.radijojo.de

World Children's Radio: www.world-childrens-radio.net (in German) and http://www.world-childrens-radio.net/a_test/english/index.php (in English)

Media Waves

➦*continued from previous page*

and Lisa and Evalyn Harper have podcasts online for kids.

Unfortunately, most new Web sites and streaming services risk being trees that fall in an ever-expanding forest. Nowadays, it's not so much who you are or what you do on the Web, but who knows you exist. Aggregated content and wide-ranging links are the key to survival. Mindful of this, I'm involved with a group of volunteers—children's artists, children's radio people like myself, writers, producers, storytellers, social networkers, preschool educators and music educators—who have created a free all-inclusive online service to put it all together: Kids Public Radio (KPR).

KPR's network of streamed channels and links champions an aggregate of both old and new programming assembled from a variety of sources in public radio and elsewhere. Music, news, stories, comedy, lullabies, educational programming and more is presented in programs which target an audience of kids aged 0–11, their parents and their teachers. The common denominators for all of the programs are a commitment to quality, a love of many cultures, and a profound respect for the intelligence of children. (Sound familiar?)

Going way beyond the old *Children's Radio List**, KPR links to the above-mentioned audio services and podcasts online, and many others. When we needed a channel and couldn't find one, we created one. We currently have two 24/7 streamed channels, Lullaby and Jabberwocky. The Lullaby channel has six hour-long program series in rotation: *Lullaby Land, Dream With Me Tonight, Classical Catnap,* a world music program called *Sleepy Planet,* a classic jazz program called *Pajamas,* and *We Will Rock You.* Jabberwocky features *Rabbit Ears Radio, Tell Me a Story, Storybee, Story In My Pocket, Pickleberry Pie,* and many short programs produced by schoolchildren. All of the programs are donated for use on the KPR system by their producers.

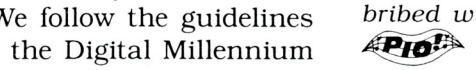
As we are able, KPR will expand to five channels, including another storytelling channel for older kids and two music-based channels targeted to younger and older kids. Nearly all of the programs on the channels feature material from a great variety of artists and sources. We follow the guidelines set out in the Digital Millennium Copyright Act; for instance, we don't use more than one cut from any non-compilation album within any program without direct permission. We pay all applicable broadcast performance fees. We post playlists and links on our Web site. And artists who do not want their songs or stories streamed on the Web in this manner can elect not to participate.

KPR is committed to remain ad-free, commercial-free and underwriting-free. We seek small donations from our worldwide audience to balance our streaming costs and fees. And because we also believe public radio should foster "active constructive participation," KPR partners with social networking sites, online parenting organizations, and teacher groups. Our partnerships solicit feedback, help parents find that "lullaby train song," or assist teachers in producing material for use on the channels: kids in Kansas can send in book reports, children in Connecticut can create a radio drama.

Since Public Radio is our middle name—well, more than our middle name—we are getting public stations involved. In fact, they are crucial in helping KPR take off. This is where KPR can use your help. Encourage your local public station to link to www.kidspublicradio.org from their Web sites, and to use our free kid-voiced public service announcements. And if you or your local station (or both) would like to get involved in creating programming for our channels, we'd love to have you.

Let's put the public back in public radio—*all* of the public.

PJ Swift is one of the volunteer "channel wranglers" for KPR and is also a "guinea pig wrangler" in Santa Cruz, California. No piggies were harmed in the creation of this article. But they were bribed with arugula.



* compiled by PJ and formerly distributed in print to CMN members with permission before most had Internet access

Spread the Word About CMN

Do you mention CMN at your gigs, workshops, teacher trainings, or ??? We have materials to add to your testimonials.

To order a supply of membership **brochures** to distribute, contact Ellen Greist at 203/248-4727 or vger42@aol.com

Recent changes to the membership fees and categories made the brochure membership form insert obsolete. If you already have a supply of brochures, **please contact the CMN office about updated inserts:** 847/673-2243 or office@cmnonline.org

For a **Braille** version of the **brochure,** contact the CMN central office

ACORN SONG

words & music by Will Hale
© 1993

Will uses "Acorn Song" at the end of his shows for ages 3–7, to get kids grounded after wild air guitar jamming. It is a popular request, right up there with the most rocking songs. Teachers appreciate the calming effect.

1. I am a small acorn,
   leaving my tall tree home,
   tumbling down and down,
   safe in my shell,
   down to the ground.

2. Deep in the ground I sleep,
   taking my time in peace.
   Dreaming an acorn's dream,
   I wake up to see
   now I'm a tree.

3. Breathing the sun and rain,
   watching the seasons change,
   feelings of joy inside,
   expressing my thanks
   to be alive.

4. And as the years go by,
   standing a long, long time,
   one day I realized
   the forest is deep,
   the forest is wise.

5. I am a wise old oak
   standing so tall and green,
   stretching my branches high,
   growing in strength
   up to the sun.

6. I am a small acorn
   leaving my tall tree home,
   tumbling down and down,
   safe in my shell,
   down to the ground.

Will uses the following motions to accompany the song.

Verse 1: Will invites the children to curl up in a ball like they are inside an acorn and imagine their heads are planted in the ground.

Verse 2: After the lines "Deep in the ground I sleep" and "Taking my time in peace," Will pauses, emphasizing and sustaining the quiet space in between each line. At the line "I wake up to see," the children start to sprout, becoming small trees, still kneeling.

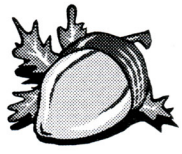
Verse 3: Will verbally adds the direction to imagine the sun, rain, wind on their leaves.

Will usually does not use *verse 4* in live shows. But in classrooms, he stays on the C chord and directs the kids to grow really, really slowly, like trees, and to be sure to make their roots go deep in the ground until they are a tree. Then he invites them to stand with their feet spread apart.

Verse 5: The children stand, imagining being a tree. Will mentions different trees and different ways that branches grow, and continues to emphasize the importance of strong roots.

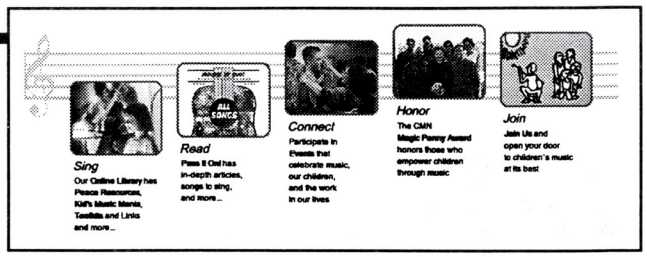
Before singing *verse 6*, Will mentions, "And then do you know what happens? The trees drop more acorns!" Everyone quickly becomes an acorn again, and the song and cycle continue 2–3 more times, going from being an acorn to sprouting, growing slowly, and being a giant sturdy tree.

By the third time, the kids have it and Will only plays the first chord and they all drop to the ground as acorns again.



CMN Online Services Report

by Barb Tilsen


Sing
Our Online Library has Peace Resources, Kid's Music Media, Toolkits and Links and more...
Read
Pass It On! has in-depth articles, songs to sing, and more...
Connect
Participate in Events that celebrate music, our children, and the work in our lives
Honor
The CMN Magic Penny Award honors those who empower children through music
Join
Join Us and open your door to children's music at its best

I hope www.cmnonline.org is one your frequent stops on the wild, wonderful and ever-evolving World Wide Web. CMN's rich and extensive Internet home is like a many-faceted jewel—lots to be found if you go exploring. We have a new look to our Web site with a beautiful brand-new site design and reorganization. Soon you will be able to come explore the CMN wikis—a great way to share and build new resources online. Our online journal, *e-PIO!* 2008, has an insightful guest editorial by Peter Alsop along with several articles and columns from earlier print issues of *PIO!* Recently we added the Music & Literacy Booklist to the member section of our site, and also Bill Harley's song "Milky Way," with other great information about our newest (2008) Magic Penny recipient. Be sure to visit CMN's MySpace page, too, at www.myspace.com/thechildrensmusicnetwork!

The resources that we have built over time also continue to be real treasures. Trying to get in touch with another CMN member? The online *Members Directory* has current phone, address and e-mail information for all CMN members. Looking for a song celebrating our global family? Check out the Peace Resources Pages. Need a new lullaby? Search the database in the *Pass It On!* Song List to find what's been printed in our great journal, or look through the Song Resources from the CMN e-mail discussion group to see what song ideas have been shared there. Wondering where to submit your new CD for national awards? Check out the Songwriter's Tool Kit. Are you trying to find out if a song is in the public domain? The Singer's Tool Kit has the link you need. Come and explore, and you can find the National Conference Round Robin lists for the last several years (member section), photos and reflections on the national conference (Events), minutes from the recent CMN board meeting (Board Member Tool Kit), a list of radio shows done by CMN members (Links/CMN Member Media List), and so much more.

We have two great projects under development too: bringing more songs in general online from CMN members, and creating the CMN Marketplace with information and links to the goods, services, and musical resources offered by our CMN membership. Hopefully this coming year will see these projects come online.

This fall I will be stepping down as Web Site Manager/Online Services Coordinator after nine years of doing this work. We are separating the work of Web site manager and online services coordinator into two positions. The Web site manager will become a paid position, and as of this writing we are beginning a search to fill this position. I'm proud of what we've created over these last nine years. It's been a labor of love—at times a true joy, at others a pure headache—but always work that has felt truly relevant, important, and worthwhile.

When I first came on the CMN Board in 1999 and started working as Web Site manager, our CMN Web page was a much simpler version created by CMN National Coordinator Caroline Presnell and the executive director that CMN briefly had. It wasn't online yet, existing as a terrific design with lots of promise, on a computer. One of the first things Caroline and I did as the two-person "core" of the Web team was to polish the design of the Web pages and go "live," joining CMN to the vast scope of the Internet. Our goal as a Web team and as a full CMN board has always been to bring the resources, the community, and the richness of CMN into the broad, democratic reach of the World Wide Web. Caroline and I have continued to work closely together over all this time in a true working partnership and ever deepening friendship, but of course as the saying goes "it takes a village." The work of "CMN online" has also been the result of a broader group of people who have been involved in many ways both large and small over this past decade.

Part of the artistry and the format of the CMN Web site is due to the excellent technical work and artistic eye of Carl Foote, who has been our formal professional expert on Web design and programming for a number of years. Carl's skills and expertise have been invaluable. Monty Harper is heading up the CMN wiki project and has been involved in the brainstorming and development of new directions online. As has Mr. Billy, who also worked on developing the CMN MySpace page, which Wiley Rankin is currently managing. Greta Pedersen has done a great job serving as our CMN e-mail discussion group moderator. Brigid Finucane has been instrumental in the Music & Literacy Booklist project, and Dave Orleans has been the long-term organizer of the Song Resources from the CMN e-mail discussion group. These folks along with CMN board member Liz Buchanan and Laura DeCesare make up the current CMN Web team as of summer 2008.

It's been a real pleasure to work with each of them as well as those individuals over the years who've given their time and talents to some aspect of our online work. Thank you! PIO!

Thank You, All

"It takes a village," as the saying goes, and this is so true of the online work of CMN. These CMN members have been part of this work in a variety of ways, spanning the Web team, the advisory committee, work on specific projects, online articles, *e-PIO!* editorials, organizing information for our databases, and more:

Caroline Presnell, Barb Tilsen, Carl Foote, Jan Graves, Monty Harper, Mr. Billy, Peter Alsop, Marci Appelbaum, Janet Beatrice, Scott Bierko, Bob Blue, Liz Buchanan, Joanie Calem, Debbie Cavalier, Laura DeCesare, Pam Donkin, Johnette Downing, Mike Eppley, Brigid Finucane, Lisa Garrison, Joanne Hammil, Lisa Harper, Frank Hernandez, Erin Lee Kelly, Jenny Heitler-Klevans, Phil Hoose, Susan Hopkins, Marie Hopper, Bonnie Lockhart, Bruce O'Brien, Dave Orleans, Greta Pedersen, Sarah Pirtle, Debbie Rankin, Wiley Rankin, Terri Robin, Sally Rogers, Susan Salidor, Mara Sapon-Shevin, Sue Schnitzer, Steve Schuch, Janet Sclaroff, Patricia Shih, Nancy Silber, P J Swift, Dave Trahan.

And thanks to these photographers:

Ed Bisiar, Janice Buckner, Amy Conley, Bob Gronko, Sammie Haynes, Jenny Heitler-Klevans, Bill Heitner, Linda Johnson, Scott Kepnes, Alvin McGovern, Claudia Morrow, Andy Morse, Ann B. Morse, Ingrid Noyes, Kim Papa, David C. Perry, Sally Rogers, Dennis Ronberg, Jonathan Sprout, Dave Trahan, Barbara Wright, Allen Zak, Leslie Zak.

Sampling of Articles that Can Be Accessed Online

In *e-PIO!*

"The Rhythm of Haiku"
by Johnette Downing (*Pass It On!* #45)

"Sowing Seeds of Love for Traditional Music: An Interview with Jean Ritchie"
conducted by Sally Rogers (from *Pass It On!* #43)

"Reflections on the Arts and the Nature of Education"
by Steve Schuch (from *Pass It On!* #45 and #46/#47)

Editorial: "Reclaiming our Voice–One Song at a Time by Sally Rogers"

"Making a First Album"
by Steve Schuch (from *Pass It On!* #48)

"Using Children's Music to Teach for Social Justice"
by Mara Sapon-Shevin (from *Pass It On!* #49/#50)

"Marketing Matters "
by Billy Grisack (from *Pass It On!* #49/#50)

"Making Your Web Site Work for You"
by Johnette Downing (from *Pass It On!* #51)

"Creating Study Guides"
by Erin Lee Kelly and Marci Appelbaum (from *Pass It On!* #52/#53)

"Music with Older Kids: Musical Success with Special Needs Kids"
by Joanie Calem (from *Pass It On!* #54)

Articles from Print Editions

"Keep Your Love: An Interview with Nona Beamer"
conducted by Phil Hoose (first published in *PIO!* #17, exerpted in *PIO!* #54)

"Wonderful Worlds of Children's Books and Music"
by Bobbi Bernstein (*PIO!* #34)

"Honoring the Farmworkers in Poetry and Song"
by Suni Paz (from *PIO!* #34)

"Girls' Voices Rising: Sending New Messages in Songs"
by Sarah Pirtle (from *PIO!* #35)

"An Enduring Partnership: An Interview with Patty Zeitlin and Marcia Berman"
conducted by Sally Rogers (*PIO!* #35)

"Media Waves: Radio Lollipop"
by PJ Swift (*PIO!* #36)

"Playfulness, Courage, and Luck: An Interview with Bob Blue"
conducted by Phil Hoose (*PIO!* #38)

"I'm There to Serve Children" An Interview with Ella Jenkins
(first published in *PIO!* #10, reprinted in *PIO!* #39)

"So—You Want to Be in Children's Music?"
by Mary Kerr (*PIO!* #42)

"Zippin' into Winter: Seasonal Songs and Activities for Young Children"
by Tina Stone (*PIO!* #43)

LUCIA DAY

words & music by Barb Tilsen
© 2006 Barbara Tilsen

The lovely Lucia tradition marks the beginning of the Christmas season in many Swedish-American homes. When my children were young, one of my daughters would get up with me at dawn on Santa Lucia Day (December 13), and with a crown of candles (battery-powered!) and a tray of hot chocolate and buns, we would go around our house waking up the rest of the family with the traditional "Santa Lucia" song playing on our tape recorder. The American Swedish Institute here in Minneapolis, Minnesota, has held a beautiful Lucia ceremony each year at the crack of dawn on Santa Lucia Day. The "Lucia" leads a candlelit procession with a choir of young Lucia attendants following her, and the soft glow of candles and voices flow down the beautifully carved wooden staircase of the Institute's historic mansion to the waiting crowd below. I wrote this song especially with both the experiences in my own home and at the Institute close at hand. I sing "Lucia Day" with preschool and school-age children. I usually bring a Lucia crown and a Star Boy hat for two of the children to wear as the whole class sings together.

Moderate, ta=116

chorus

D G D

Lu - ci - a shin - ing bright

G A7 D

Lu - ci - a Wel-come back the light!

verse

Ear-ly in the morn-ing a cold Dec-em-ber day, Crown a-glow with can-dles, Lu -

G

ci - a lights the way. Sing-ing girls fol - low, sweet voi-ces fill the air. Lu -

D repeat 3 times

ci - a Day is here they're bring-ing food to share.

final chorus G D

Lu - ci - a shin - ing bright, Lu -

G A7 D A7

ci a, wel-come back the light! In the dark sac-red

D A7 D

night, wel - come back the light.

Lucia Day
➦*continued from previous page*

Chorus:
Lucia, shining bright,
Lucia, welcome back the light!

Verse 1
Early in the morning
A cold December day,
Crown aglow with candles,
Lucia lights the way.
Singing girls follow,
Sweet voices fill the air,
Lucia Day is here; they're
Bringing food to share.

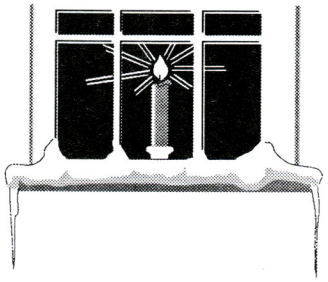
Chorus

Verse 2
Turning of the seasons,
Starlight and moonbeams,
Lovely peaceful darkness,
Cradles hopes and dreams.
Beauty of the sunrise,
Longest winter nights,
Heralding the new day,
Lucia, Child of Light.

Chorus

Verse 3
Little girls in houses,
Young women in the towns,
Each becomes Lucia
Wearing candle crowns.
Star Boys and Tomten,
Gingersnaps, saffron bread,
Sparkling dawn procession
Wake up sleepyheads.

Final Chorus
Lucia, shining bright,
Lucia, welcome back the light!
In the dark sacred night,
Welcome back the light!



2009 CMN National Conference News

Mark your calendars now! Join us in the gorgeous Blue Ridge Mountains of North Carolina October 9, 10, and 11, 2009, for the Twenty-second Annual Children's Music Network National Conference. Nestled on 1,200 acres of forested woodlands, the YMCA Blue Ridge Assembly conference facility in Black Mountain (in the Asheville area) offers an inspirational site for sharing songs, ideas, and support. If you are interested in volunteering to assist with this event, please contact Marie Hopper at 336/375-3861 or email@musicare-usa.com.

Elise Witt is working with the Lake Eden Arts Festival (LEAF) on collaborative possibilities. LEAF will be held the weekend following our conference, and there are many LEAF in Streets and Schools programs happening in the week between the two events. The LEAF Web site is www.theleaf.com. (For details, see the announcement on this page) In addition, performers may wish to contact the Children's Theater in Winston-Salem (www.childrenstheatrews.org) and the Carolina Theater in Greensboro (www.carolinatheatre.com) for possible bookings.

See you in '09 in North Carolina! Pio!

Attention Performing Musicians

Like CMN, LEAF is a nonprofit organization dedicated to empowering and connecting families through music. It offers festivals and other events and conducts mentoring and educational programs. CMN members are invited to apply for festival performing slots and for the Streets and Schools residencies as part of what we hope will be a fruitful collaboration between the two organizations.

If you think you are a good match for the special LEAF-CMN collaborative festival, please apply in *November 2008* through www.SonicBids.com, and please make a special note that you are interested in the CMN collaboration.

Opportunities are also available to conduct residencies or workshops with young people in the Asheville, North Carolina, area through the LEAF in Streets and Schools program. Residencies culminate in a performance at the festival. For more information, visit the LEAF Web site, www.theleaf.com. The deadline to submit applications for LSS is in *February 2009*, but the earlier the better. Mark your application "Member of CMN" and address it to Att: Outreach Director LSS.

For more detailed inquiries, please contact info@theLEAF.com, Att: Performing Arts Director. Further information is at wwwLakeEdenArtsFestival.org.

More about LEAF...

The Lake Eden Arts Festival (LEAF), held in Blue Ridge Mountain settings by the lake, under the sun and stars, in the mountains, on four stages, jam porches, and in a kids village, is one of the top small festivals in the world. Over three days it provides a wealth of great music from a wide range of U.S. and global traditions including African, Latin, Appalachian, Cajun, Celtic, blues, bluegrass, French, New Orleans sounds, and more. There are presentations of healing arts, poetry, and theater, and a handcraft and folk art show. Pio!

Regional Reports

compiled by Leslie Zak

In addition to the reports found here, you may be able to find more recently updated information about regional activities on the CMN Web site (www.cmnonline.org).

GREAT LAKES

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Our region co-hosted the Midwest Regional Conference in Chicago this spring (see the Midwest report), but it was a slow summer for CMN events. We are currently consulting with a variety of venues interested in partnering for more family song swaps. We anticipate that our first will be in the fall after the CMN National Conference.

MID-ATLANTIC

Jenny Heitler-Klevans
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At press time our region was looking forward to an early September End-of-Summer/Back-to-School Swim Party and Song Swap at the home of Janet Sclaroff in Cherry Hill, New Jersey. Lots of ideas are percolating for activities such as a presentation to librarians and some more songwriting workshops or concerts. You can help realize them. Contact Jenny Heitler-Klevans or Janet Sclaroff.

MIDWEST

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Fun with a parachute at the June 2008 Midwest/Great Lakes Regional Conference

Following our second song swap of the year, the Midwest CMNers gathered in June for the annual Midwest/Great Lakes Regional Conference at the Merit School of Music in Chicago. We had wonderful workshops on "Super-sizing: Strategies to Stretch a Song" with Susan Salidor, Tara Trudel, and Brigid Finucane (see a related article on page 8 of this issue); "Opening, Closing, and Calming Songs" with Joanie Calem and Sharon Price; and "Melodic Manifesto" with Nick Salimes (aka Mr. Nick). Our themed Round Robin of Movement Songs was a wonderful sharing time. At the regional meeting we elected new Midwest Reps: Susan Salidor and Brigid Finucane.

The 2008 National Conference is in our backyard in September, and we spent some time filling some important committee slots with worthy volunteers. We are very excited to have CMNers from all over the country come to share ideas, visions and music.

NEW ENGLAND

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We have been busy having fun, doing good, and getting stronger. We've held several events so far in 2008. Our annual all-day spring regional gathering was held March 15 at the Pioneer Valley Co-housing Community Common House in Amherst, Massachusetts. About fifty people gathered on a snowy day for several workshops, song swaps, and information sharing. In our business meeting we discussed strategies for developing region leadership.

In April we had a great family song swap at the New England Folk Festival in Mansfield, Massachusetts, led by members Ellen Greist, Nancy Hershatter, Amy Conley, Sandy Pliskin, and Kim Wallach. July was the month for yet another song swap in Arlington, Massachusetts, at the home of Liz Buchanan. If you are willing to host a song swap anywhere in the region this year, please contact Sandy Pliskin.

Balloting will be held for rep elections in the early fall. Meanwhile, members communicate via the monthly e-letter. You are welcome to send in any submissions you like for that, to amy@amyconley.com.

Notice: The spring 2009 regional gathering will be held in the Boston area. Happy volunteers are needed:

please e-mail Sandy Pliskin to be one of them.

NEW YORK METRO

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There is no news to report from this region.

NORTHERN CALIFORNIA

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and
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We had a great time in April as about twenty of us gathered for food and song at Stanford University's Bing Nursery School (thanks to the coordinating efforts of Beth Wise). Sharing the theme of world music, we had Hebrew song and dance; African, Dutch, Spanish, and Danish songs; and even a Finnish song that we sang on our way to a feast of multicultural foods. Many of the songs led to dances or were accompanied by drums or guitars. We welcomed some new folks (local Orff teachers) and Ingrid Noyes closed the afternoon with a remembrance of the late, great Hawaiian cultural hero, 2006 Magic Penny Award recipient Nona Beamer, with the lovely song "Pupu Hinuhinu."

This summer and fall, even while everyone is revving up for the CMN National Conference in Illinois, we here are also focusing on creating more California events—North Bay, South Bay, East Bay, or on a boat in the Bay? Let the reps know if you'd like to host, or give them your ideas for song swaps or other types of events.

PACIFIC NORTHWEST

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The excellent Portland Children's Museum in Portland, Oregon, was the home for our regional gathering/conference, June 6–7/8. Following the delicious Friday night potluck dinner, a song circle by CMN members in the Play It Again Theater was offered for all museum guests that evening. And when the doors closed for the night, we had our own CMN sleepover. It was great to stay up late, talk, sing, and—sleep over! We were up, done with breakfast, and ready to depart before museum doors opened again at 10:00 a.m. We're looking forward to hosting ever more fun and intriguing music-filled events in the future.

SOUTHEAST

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The Southeast Region is working hard on a great and joyous task: hosting and planning the 2009 CMN National Conference in spectacularly beautiful Black Mountain, North Carolina. We are in conversation with organizers of the Lake Eden Arts Festival to explore collaborative efforts in connection with their local festival on the weekend following the CMN conference. (See p. 27.) 2009 will be here before we know it. If you are interested in volunteering to help with the planning of this event, please contact Marie E. Hopper, the 2009 Conference chair. You don't have to live in our region to be of help.

SOUTHERN CALIFORNIA

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There is no news to report from this region.

CANADA

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There is no news to report from this region.

For information on placing a paid advertisement, contact *PIO!* Editor or the CMN central office.

New Sounds

compiled by Paul Straussman

Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! *staff for style consistency or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.*

ANNA STANGE, CANDY HEITNER, AND MARTHA JARAMILLO

You Are My Sunshine

You Are My Sunshine by Anna Stange, Candy Heitner, and Martha Jaramillo is a collection of original and traditional sing-along songs and soothing lullabies for young children (infants to five years old). Beginning with the first song, "You Are My Sunshine," in English, Kiswahili, and Spanish, listeners will enjoy the rich harmonies on this CD. Other songs in Spanish and English include "De Colores," "Baby Beluga," and "When I Was a Little Fish." The CD also includes Anna's original song "La La Salama" in Kiswahili and English. The music for this song can be found in the last issue of *PIO!* (#58/#59, Winter/Spring 2008). The sweet gentle lullabies are almost guaranteed to have little ones sleeping peacefully by the end of the CD. The trio's style is acoustic folk with the members playing banjo, guitar, and mandolin.

CDs are $10 (plus s&h) from Anna Stange, annastange@yahoo.com; Candy Heitner, candyheitner@ameritech.net; or Martha Jaramillo, mandoalex1@sbcglobal.net.

LISA MONET

Tingaleyo

Lisa Monet has released *Tingaleyo*, a bilingual celebration of songs and rhymes in Spanish and English from around the world. This bright new collection is designed to entertain, educate, and enlighten both native speakers and language learners. The CD features Monet's pure vocals, lush harmonies, bright guitars, and dancing percussion. The seventeen interactive tracks include the title song and "La Pulga/The Flea Mart," "Georgie/Jorge," "La Punta y el Tacon/The Point and the Heel," and "Dia/Day-o." A best-selling artist with Music for Little People for twenty years, Monet is now with Circle Sound Productions, and is reissuing all of her releases. Her husband, musician/engineer Rick St. Charles, co-produces and performs on all her albums. Their daughter Genevieve, an Arcata Arts Institute graduate, was the graphic artist for the CD's cover and inserts, and son Matthew, whose child voice sweetened the first recordings, is now a feature film director/editor and the technical consultant for the new album.

CDs are $14.98 and are available from www.lisamonetmusic.com; specialty stores; and on CD Baby and Amazon.

MARIA ESTHER LOVERO

Trust Yourself

In March 2008, bilingual singer/songwriter Maria Esther Lovero released her new CD titled *Trust Yourself...Confia en ti Mismo.* Most songs were written, arranged, and produced by Maria Esther Lovero and Paul Hoyle, Latin Grammy winner (2004). The CD is about personal development, peace, and social justice for ages six to one hundred. Maria Esther Lovero is an early childhood educator, and teaches art, music, and creative movement and yoga to young children. She is also an actor, producer, and director with more than twenty years of experience in the theatre and music business, and an advocate for abused and neglected children and animals. Lovero works with children with autism and learning disabilities, and in 2004 was named Outstanding Therapist of the Year for Music and Art by the Carrie Brazer Center for Autism in Miami, Florida. In 2007 she received a recognition award from the organization Autism Speaks for her efforts to help find the "missing piece" of the autism puzzle with her stage show Singing with a Purpose. She is committed to "help change the world, one song at a time."

CDs are $10 (plus $2.50 s&h), and are available at www.mariaelovero.com.

YONAH AND FRIENDS

This Is the Day! Storysongs & Singalongs

Eighteen original songs by poets and children's book authors David and Phillis Gershator—hand-clappers, activity songs, lullabies, ballads, calypsos, and Spanish/English songs. A dozen songs match up with picture books such as *When It Starts to Snow, Bread Is for Eating, Rata-Pata-Scata-Fata,* and *Listen, Listen.* Yonah Gershator, Dave Hall, and David Gershator sing solo and back-up. Dave Hall, known for his work in children's musical theater and educational TV, did the instrumental arrangements, including guitar, fiddle, banjo, and percussion. The CD is intended for pre-k and elementary school ages, and is described by Rob Reid (author of *Something Musical Happened at the Library* and *Children's Jukebox*) as "a wonderful family musical experience with direct ties to children's literature."

CDs are $15 and are available from www.cdbaby.com.

Other Resources

BESS LOMAX HAWES

Sing It Pretty: A Memoir

A leader in the development of state and federal programs supporting traditional arts and folk

cultures, Bess Lomax Hawes grew up with her father, John Lomax, and brother Alan in the first family of American folk music. This narrative of her life includes her compelling account of participating in the folk music boom of the mid-twentieth century and the development of "public-sector" folklore with family friends Ruth Crawford Seeger and Carl Sandburg, fellow Almanac Singers Woody Guthrie and Pete Seeger, and other musicians and artists. Her own creative endeavors as producer of American folk culture films, author of academic papers and books, and co-author of the Kingston Trio's hit "MTA Song" (adapted from a local political campaign jingle) unfold alongside her legacy of teaching guitar and American folk music to thousands of adults in Los Angeles. Whether teaching anthropology to college students, learning singing games from the Georgia Sea Islands Singers, gathering and sharing children's folklore, or directing the Folk and Traditional Arts Program at the National Endowment for the Arts, Hawes remains dedicated to preserving and appreciating the traditional cultures of America.

Cloth cover available for $65, paperback for $19.95. Contact Michael Roux at 217/244-4689; and www.press.uillinois .edu.

ERIK LIEBEGOTT

Songs of Character

Erik Liebegott has recently published a new book called *Songs Of Character.* It is a collection of twelve songs based on American folk tunes. The students of Buchanan Elementary School in Lewistown, Pennsylvania, wrote new lyrics to American folk songs based on the Twelve Traits of Character list used by the Mifflin County School District. This was a school-wide project that was done during each class's music time. The students presented the songs to their peers and teachers in May. The traits include adaptability, compassion, contemplation, courage, honesty, initiative, loyalty, optimism, perseverance, respect, responsibility, and trustworthiness.

Books are $10 (ppd.), and are available from Erik Liebegott, 119 Academy Hill, Lewistown, PA 17044; 717/248-0115; partyofone@verizon.net.

LOUISE PASCALE

Gu Gu Gu Barg-e-Chinaar: Children's Songs from Afghanistan (English)

A new English version of the Afghan Children's Songbook has been published!

Hearing your favorite childhood song usually conjures up memories of happy times. For a generation of Afghans, whose songs were intentionally eradicated by war and oppression, hearing a familiar childhood song is an even more powerful experience. It brings many to tears.

Editor Louise Pascale has recreated the collection of Afghan children's songs she first published when she was in the Peace Corps in the 1960s and has distributed over 10,000 songbooks to children in Afghanistan. (See a feature article about the book in *PIO!* #55/#56 and an update letter to the editor from Louise in *PIO!* #57.)

Now a special English edition of the songbook is available to bring these delightful songs to a wider audience. It contains the English translation and transliteration for each song, informative liner notes, and an accompanying CD with Afghan children singing the songs. It is a perfect resource for music educators or anyone interested in sharing children's songs across cultures.

The book/CD package is $17.95 (plus s&h) and is available at www.facone .org; or call 781/662-7475. Proceeds from sales go to distributing more songbooks to Afghan children and their families in Afghanistan. PIO!

Correction

In the New Sounds description of Debbie Carroll's CD *Simply Beautiful* in *PIO!* #58/#59 Winter/Spring 2008, it was noted that the CD is for young children (baby to age three). The CD is actually for babies to primary grades. Debbie has used the music in classes and sessions with newborns to senior kindergarten and beyond. Also, the Web site was spelled incorrectly. The correct address is www.debbiecarroll .com. We apologize for the incorrect information.

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Interview: Bill Harley
➦*continued from page 3*

PIO! How is your songwriting different from your book writing or your NPR commentaries? Do you use a different voice to approach each outlet?

BH: They are different skills. An artists' job is to develop their craft to their best ability. And there is a craft to songwriting. There's an understanding of the function of the verse and chorus. Yip Harburg, who wrote "Over the Rainbow" and "Buddy, Can You Spare a Dime?" said, "Music expresses a feeling and words express a thought. So a song *feels* a thought." That's the power of music. You can say things with music that you can't say without that tight structure. Music is a very tightly structured medium. It's more formulaic. That isn't meant to be a negative connotation, that it doesn't require more work. It just means that it's a step more removed from the spoken word.

PIO!: ***When I write songs, it's actually helpful to have that structure. Within the limitations of the form you have a certain freedom.***

BH: You can say things in a song that you cannot say in a story. Because it's a step removed. One of the functions of art whether it's a story or a poem or a song, you are saying to the audience, "This isn't you. So you can look at it, right? I'm not threatening you because I'm talking about something that happened to someone else." And with every one of those things, it becomes more formalized and it's a little bit safer to look at. If I say something to a kid, he might reject it. But if I put a puppet on my hand, the kid will accept it because the puppet isn't real and the kid's making the decision to enter into the conversation because it feels safe. One of the things about art is that it provides a structure within which people can look at life. The thing about songwriting is that it's one more step removed from the spoken word. And a story is more removed from someone just making a statement about something.

I have a story that I almost wish I hadn't written, because I have to do it a lot! It's called "You're Not the Boss of Me." It has a refrain that goes

> You're not the boss of me!
> You're not the boss of me!
> You might be the boss of you,
> But you're not the boss of me!

I thought it was going to be a song when I wrote it. But it just wasn't working. So now it's part of a very stylized story in which the same thing happens again and again with escalation each time. But it works better as a story than a song. The connection between song and story is so tight. I'm always going back and forth between choosing to make something a story or a song. Sometimes it just works better one way than another.

PIO!: ***Bill, how do you feed yourself creatively and keep a balance in your life between work and family?***

BH: Well, I'm a driven person and I wish I weren't. But one of the things I know is that if every day I try to do something creative, then that monster will be fed a little bit and kept at bay. I'm not very good at this because I'm not a very organized person. But pretty much, I know the first thing I do in the day is to spend at least an hour doing creative work. It could be music or writing. I might work on a book or an NPR piece or revisit a song that needs tweaking, or any one of other things. I have to do that to take care of myself.

I once heard Russell Banks, the novelist, say, "If a writer does an hour of work a day, they will do their life's work." That really struck me. You've got to create a sacred space for yourself—even if it's only thirty minutes—where you do the work that feeds your heart and spirit. If you do it for thirty to sixty minutes a day, he said, you will do your life's work. Mostly the things that keep us from doing that work is not somebody else. It's ourselves and what we've made the priorities in our lives. Twyla Tharpe's book on creativity—*The Creative Habit: Learn It and Use It for Life*—is also really great. She says a lot of the same thing.

It's very important to say that you can be an artist, whether or not you are able to make a living at it. In order to make a living as an artist, I knew I'd have to do a number of things, and not all of them were that "artistic." I'm lucky enough to be able to work with my wife, Debbie Block, who is a very organized person. We have a lot of the same values. Early on, Deb offered to help me figure out how to do this. When we started a family, it became clear that one of us was going to have to make some money. So Deb did the organizing and business end of the work while I went out on the road. I wouldn't be doing what I'm doing in the way that I'm doing it if it weren't for Debbie. Not only was she good at running the business, but she was also a great sounding board for trying out new things. Her feedback is always insightful and done with care. All along the way, it's been a partnership in terms of what we want to say and how we want to spend our lives. I've been really lucky to have that. We also have a full-time employee who handles the office and all the stuff that we can't handle. But of course, that means I have to be gone more to make the money to pay her. So making a living as an artist is always part for love and part for money. I'm always trying to push them both together. But sometimes they're not together.

PIO!: ***Sometimes it takes a leap of faith to risk hiring that extra person in your office so you can take the next leap. As for myself, I could always see I needed someone to help me, but I could never see how to make that happen. When I finally did gulp and hire someone, it really did help take some of the burden off me, created a little bit of free time as well. You need to trust that if***

you are good at what you do and you have a support system in place; it's actually worth spending the money to help you get to that next place.

BH: If your vision is bigger than what you are doing, then you are just going to have to let go of something. I know a lot of fine artists who could just not let go of doing everything. They wanted control of everything. When you let go of something and say, "I'm going to let this person help me because they are better at it than I am," when you do that, your vision changes. But you can't do all those things by yourself, and you are absolutely dependent on those other people who can help you, and it's about letting go.

PIO!: ***It's right down to the studio, like you were saying. Which piece do I really do well and which can I let go?***

BH: Right. I was just working in the studio and I heard exactly what I wanted to do. I wanted a funk guitar sound. I'd been working and working on it and I was really proud of what I'd accomplished. The drummer and the bass player were in there working on it. The drummer, who I'd known for years, said," Bill, you can't do that. You don't need to do that. Will you just bring Tommy in and let him do it?" My first reaction was to feel whiney, like, "Noooo, I wanna do it myself. I've been practicing and I'm a really good guitar player." But thinking about it, Tommy plays every day for two or three hours. That's what he does. So I had to let go of wanting to be the guitar player in that situation. And in the end, Tommy did something *better* than what I thought of. And that letting go is a hard thing to do.

PIO!: ***You can expand the notion of letting go to all other aspects of taking care of your career, like writing your own PR, or making the calls to get the gigs.***

BH: Exactly. I think there's a huge amount of pressure that simply involves letting go. It's a really hard thing to do. But I know that every time I call someone up and say, "I need your help," I'm better off.

PIO!: ***So the logical extension of that last question has to do with making time for your family. And for you and Deb it must be particularly challenging, given that you also work together. You have at least two partnerships.***

BH: Debbie sends me away.

Debbie Block: I honestly think that one of the reasons we have been so happy together is that we get time away from each other, by the nature of the work. When the kids were young, I didn't travel with Bill and Bill didn't travel as much. It's always changing.

We get time away and we've always worked together. When we met in college we ran a day camp together. So we knew we worked well together. And that has made a difference. But as to how to we find time...

BH: There's really no answer to that one except, "How did you do today?" Nowadays the problem is that that break is six or nine months down the road. So when you're feeling like you need a break...*Achhh*! It's not always possible to schedule them in when you really need them.

PIO!: ***Just a couple weeks ago, you two set up a sort of "planning date" with each other that I found really inspiring. I don't know how many other people would actually think to take the time out from the rush to look ahead and, in a conscious way, plan what you will be doing based on what your changing goals are. Could you talk about how you figured that piece out?***

DB: We used to do it more often and now we are planning to do it again. We spent Memorial Day weekend, five hours a day, working on our goals. First we started talking about what we love in our work and our lives. We looked at work and the rest of our lives, though it's not totally possible to keep them separate. We looked at what we liked and what we didn't like. Then we talked about where we want to be in one, three and five year goals. We planned and set goals and tasks and divided up what fell to Bill and what was my responsibility to take care of. We decided we'd touch base every Sunday to talk about the coming week. Then once a month we would spend a couple hours spending time checking in and saying, "Have we paid any attention to those lists or have we now ignored them all the past month?" It felt great to do that. It was work, but it was fun. I sat and worked on a quilt while Bill took all the notes on the computer. We didn't think about it in advance, but I think it really helped us to focus.

BH: You kind of get dragged into that kind of thing kicking and screaming, but ultimately, it's a great thing. It all depends on what kind of artist you want to be. When you actually decide to do something, then there is a better chance that you will do it.

PIO!: ***But it requires making the decision rather than just letting things happen and take their course.***

BH: Right, and I think that as humans we tend to only respond to crisis. So at this point in our lives it seems really important to figure out what you want to do and then figure out how to go do it.

DB: It helps to name "it" and prioritize. I think the other thing we both realized is that we don't feel like we can get as much done in a day as we used to be able to. I describe it that my hard drive is full and the backup is fritzed. Our lives are much bigger than when we first started. There are many more pieces to the puzzle and there are more people involved. Bill was lining it out earlier: there's the recordings, there's the books, the adult stuff, the kid stuff, NPR and so on. There are so many parts that didn't even exist when we first started. So it's picking and choosing things on that list and knowing when to say, "This is too much!"

continued on page 38 ➡

LOVE OF THE GAME

words & music by Bill Harley
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Bill wrote "Love of the Game" after one of his sons suffered through a season of soccer without winning a game. It was a miserable experience, and it brought out many of the things that can be troubling about organized sports for kids. Still, the kids loved playing. It's a song, too, about defining your own measure of success. Bill finds that 3/4 time is a good storytelling rhythm.

♩= 160
A B E E
1. The first day of
A E
prac - tice, it was eas - y to see. Our soc - cer team was - n't all it could
B A B E A E
be. The coach kicked the ball out, said, "Let's have some fun." Some kid yelled
B E
out, "Watch me hit a home run!" Our first game that week, it was
A E B
quite a sur - prise. We were los-in' six noth-in' be-fore we o-pened our eyes. The
A B E A E
score was twelve zip at the end of the day. Our coach called us o - ver and
B to refrain E
I heard him say, 2. So we showed up the next week, all
A E B
read - y to play. But would-n't you know, it went the same way.

Love of the Game

➦*continued from previous page*

A B E A E

Their team scored first, then a - gain and a - gain, a - gain, a - gain, a -

B E A

gain, a - gain! Week af - ter week, it was al - ways the

E B A

same. We nev - er scored. We lost ev - ery game. The oth - er teams

B E A E

won. The oth - er teams cheered. The voice of my coach just rang in my

B *to refrain* E A

ears. Say-in' 3. The last game of the sea-son, what could be

E B A

worse? Our team in last. Their team in first. They're big and

B E A E

fast, we're small and slow. Who picked these teams? That's what I wan-na

B E A E

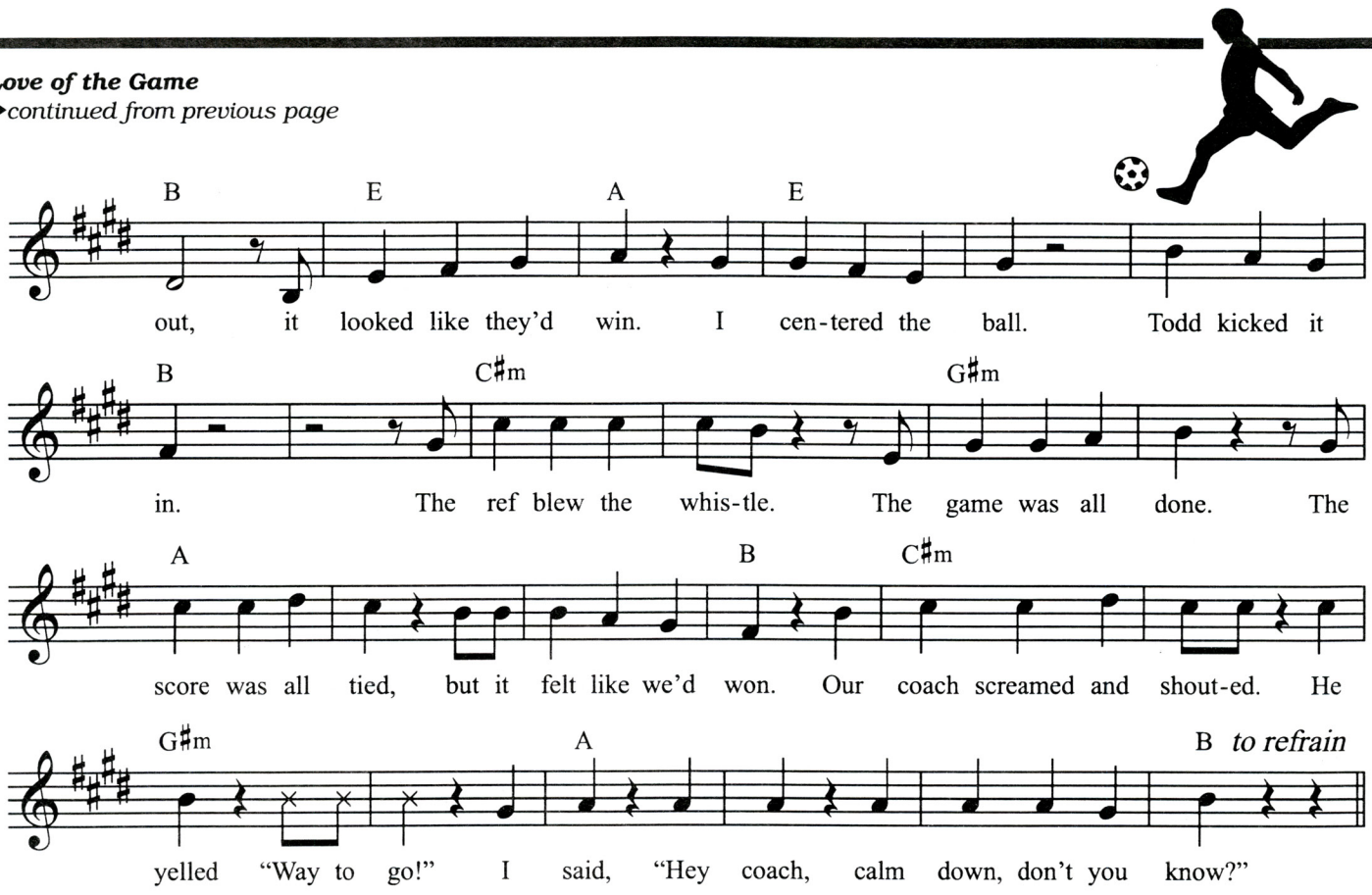
know. Their team scored first, but then we held fast. We

B A

stayed in po - si-tion, some-times we passed. With time run-ning

continued on next page ➦

Love of the Game
➥*continued from previous page*


B E A E
out, it looked like they'd win. I cen-tered the ball. Todd kicked it
B C♯m G♯m
in. The ref blew the whis-tle. The game was all done. The
A B C♯m
score was all tied, but it felt like we'd won. Our coach screamed and shout-ed. He
G♯m A B to refrain
yelled "Way to go!" I said, "Hey coach, calm down, don't you know?"

Verse 1
The first day of practice, it was easy to see
Our soccer team wasn't all it could be.
The coach kicked the ball out, said "Let's have some fun."
Some kid yelled out, "Watch me hit a home run!"
Our first game that week, it was quite a surprise.
We were losin' six nothin' before we opened our eyes.
The score was twelve zip at the end of the day.
Our coach called us over and I heard him say…

Refrain
"Sometimes you lose and sometimes you win.
If they knock you down, just get up again.
If you've done your best, then don't be ashamed.
You play for the love of the game."

Verse 2
So we showed up the next week, all ready to play.
But wouldn't you know, it went the same way.
Their team scored first, then again and again,
again, again, again, again!
Week after week, it was always the same.
We never scored. We lost ev'ry game.
The other teams won. The other teams cheered.
The voice of my coach just rang in my ears. Sayin'…

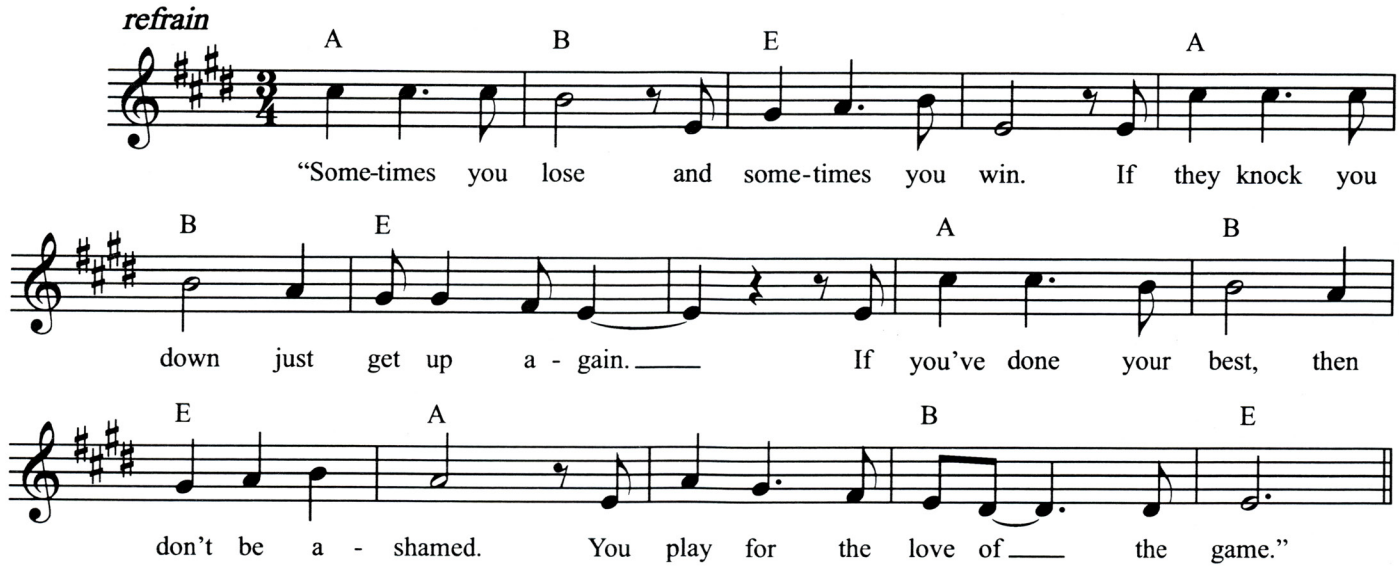
Refrain

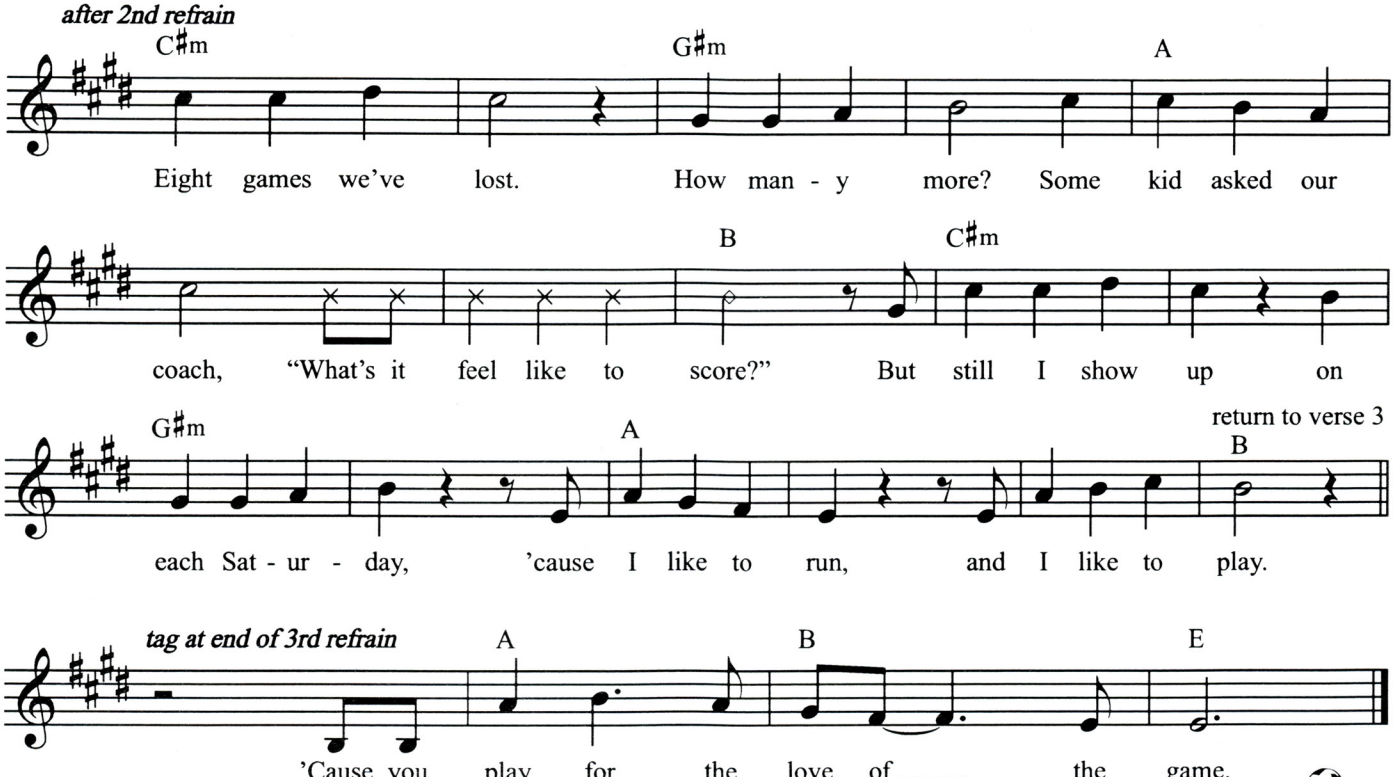
After second refrain
Eight games we've lost. How many more?
Some kid asked our coach, "What's it feel like to score?"
But still I show up on each Saturday,
'cause I like to run, and I like to play.

Verse 3
The last game of the season, what could be worse?
Our team in last. Their team in first.
They're big and fast, we're small and slow.
Who picked these teams? That's what I wanna know.
Their team scored first, but then we held fast.
We stayed in position, sometimes we passed.
With time running out, it looked like they'd win.
I centered the ball. Todd kicked it in.
The ref blew the whistle. The game was all done.
The score was all tied, but it felt like we'd won.
Our coach screamed and shouted. He yelled "Way to go!"
I said, "Hey coach, calm down, don't you know…"

Refrain

Tag at end of 3rd refrain
'Cause you play for the love of the game.


refrain
A B E A
"Some-times you lose and some-times you win. If they knock you
B E A B
down just get up a - gain. If you've done your best, then
E A B E
don't be a - shamed. You play for the love of the game."


after 2nd refrain
C♯m G♯m A
Eight games we've lost. How man - y more? Some kid asked our
B C♯m
coach, "What's it feel like to score?" But still I show up on
G♯m A B
return to verse 3
each Sat - ur - day, 'cause I like to run, and I like to play.
tag at end of 3rd refrain
A B E
'Cause you play for the love of the game.

Interview: Bill Harley
➦*continued from page 33*

BH: Actually, I constantly think of that quote, I think it's from Emerson, that says something like "At the end of the day, whatever you did was enough." I think of that a lot. We're not better off by doing more. And I'm as guilty of overwork as the next person.

PIO!: ***Our culture demands that we do so much.***

DB: I think if we are trying to create a better world for our kids and for the next generation, then we have to live that world. We have to model it. So what are we doing? How are we playing? How are we working? How are we achieving that balance, so we can show and not just tell about the way we'd like it to be? There's that great quote from Howard Zinn. He says if we live *now* the way people should live, that in and of itself will be enough. And that's pretty radical.

PIO!: ***And speaking of radical, in your recent musical forays, you have been stepping out of the realm of kids' music to write a couple of great political songs that you've put up on the Net. "Mistakes Were Made"and "Ahab"—what kind of feedback have you gotten from those songs?***

BH: I wrote "Ahab" two years ago. It's a political song about Bush and everything he's done. I'd just had it. Debbie was gone the weekend I wrote it. I was so pumped about writing it that I got a bunch of musicians together to record it and paid everyone a whole pile of money. Then Deb came back and I said, "Hey, Deb, listen to what I just spent money on!" Luckily she liked it in the end. It's a great song. It's still on the Net.

We made five hundred copies and sent it to every Americana station we could think of and then I put up a Web site with the song on it. I didn't do as much with it as I wanted to, but I did feel the song could have legs. Of course it didn't have the legs I thought it would or should, but... You know, Neil Young made an anti-war album that sold half a million copies and I've got this that sold 2,000 copies. And this is a better song than Neil's [laughs]. Neil, I love you, but...

It did get some airplay. I think that's one of the frustrations as an artist: I just feel like if I could have the venue, then people would hear what I have to say.

PIO!: ***Don't we all want that venue...***

BH: There's a thing from Walter Lippman, an American historian, who said, "The devil doesn't come asking you to sell your soul. He comes offering you a larger audience." I don't know to what extent that is true. But I think all of us feel that we have something to say. In truth, I think every kid in America should have one of my CDs [laughs]. I do, because I think they'd like them. There are a lot of CDs like that out there by friends of ours. You know, when kids are born, they should just be given those CDs!

PIO!: ***You know, that's what they did in Canada.***

BH: Is that right?

PIO!: ***Yeah! [CMN member] Kathy Reid-Naiman made a CD of songs for babies and their parents, and for two years the government of Ontario gave every baby born a birth care package that included her CD.***

BH: Yeah, I'd give 'em a really good price to do something like that! [laughs] There's a frustration with that that I think all of us who work in the industry feel. We're still experimenting, but I think we are better at that kind of Internet promotion now than we were even two years ago with that song.

I'm recording an adult album now in terms of taking a strong stand on issues. I don't know how the whole thing will play, but at this point I need to get out there and speak out on these important issues.

PIO!: ***Are you going to issue it as a CD?***

BH: Yeah, as a CD...

PIO!: ***Then will you make it available on iTunes as well?***

BH: Yeah, I guess we will.

PIO!: ***And what other outlets do you use these days?***

BH: Deb would be better at that than I am. But there are a lot of options these days. What it requires is—and this is the place where artists fall down a lot—you have to spend a lot of time out there figuring out where songs get downloaded. The great thing about the Internet is that there is access. But there is no visibility. It's like saying, "There's a piece of sand out there on the beach and you have to go out there and find it." If you know what you're looking for, then great. But there could be a lot of great songs out there that you'd never find out about.

Steve Snyder [producer of Bill's early recordings and now a producer on WGBH's *The World*] said to me once, "You got the writer, the performer and the business person, and every one of them has to be given equal weight if you're going to be making a living as an artist." And I think that's still true. We're spending a lot of time doing that now.

DB: And trying to create this team that together, by delegating, we can move things ahead. CD Baby is a great resource for independent artists because they can get things out there digitally as well as sell physical units. And they pay a lot to the artists.

BH: Whenever I do workshops for storytellers or for musicians, I always tell them you have to be good at business yourself or you have to find someone to do it for you. The other thing is, you have to keep working at being as good as you can be. I'd say there's about a half dozen nights in my life where I've laid awake saying to myself, "I'm just not good enough. I have to be better." And that involves going to

someone for help, whether it's a director or another musician and saying, " I need your help because I'm not as good as I want to be." Those are dark nights!

PIO!: ***And we all should probably have more of them!***

BH: A lot of times it doesn't have anything to with you at all. I've been through a lot of failure. Some of it has nothing to do with me. It feels like it does, but in fact, they just wanted to hire someone else for whatever reason.

DB: I think it's really important to say and for people to know that 90 percent of the work we do is through word of mouth. We have approached this work organically and through the back door. We haven't been part of performing arts organizations. We haven't done showcases. We haven't followed a lot of the traditional paths that an artist takes.

PIO!: ***But Bill has had exposure on NPR, for example, and that counts for a lot. I'm curious about both NPR and the Grammys. They must have helped give your career a boost.***

DB: They are door openers and they do make a difference because those venues have a certain name recognition and caché.

BH: As opposed to "just" singing for kids. If you work with kids, almost by definition your work will be devalued by the culture. So to some extent if you want to play for kids, you've got to be willing to play God's fool. You've given up something that lets people take you seriously. On the other hand, people will love you for it. I've been lucky enough that NPR fell in my lap. One of the producers heard my story "Zanzibar." He called me up and asked if I'd like to write commentaries for them. But NPR is a very small audience. It's just not the huge stage you'd think it is. We all listen to it? When I give a concert and ask for a show of hands from those who heard me on NPR, maybe two people raise 'em up.

But the NPR exposure does make people think twice. They realize, frustrating as this is, that I do have a brain. Funny how if you work with kids, they think you don't have a brain. Then I say, "No, I do have a brain and that's *why* I sing for children."

The thing with the Grammy...after I was nominated, I kept saying it wouldn't make a difference, and then I won, and you know, it does make a difference. So, I don't want to deny that. But I also want to acknowledge that before I got a Grammy I put out twenty-five albums and a lot of people in the children's industry knew who I was. So by the time that particular album came out, people would look down the list of nominations and recognize my name and say, "Oh, I'll vote for him. I know that name."

PIO!: ***In order to vote, you have to be a member of NARAS [National Association of Recording Arts and Sciences]. Only certain NARAS members can vote. You have to pay to be a member.***

BH: It's a beauty contest. And they haven't even necessarily listened to the recording.

PIO!: ***They may just recognize your name on the list.***

BH: Exactly. So I took that as an affirmation for the whole body of my work. I was especially touched by what I heard from people afterward and I realized I did have an effect on people's lives, a possibility that I often ignore. The other thing is that for whatever stupid reason, it's a calling card. You know, you say, "Bill's a Grammy Award-winning artist and he's coming to your town," and that makes them say, "Oh, he must be good. We should hire him." So, all in all, it was a really good thing that happened. But should other people have won? Yeah.

What I always feel about awards, whether it's NAPPA or Parents' Choice or whatever, that I think if you get it, it does mean your work was good. But if you don't get it, it doesn't at all mean your work is bad. There is an arbitrariness that could drive you crazy. One of the directors I used to work with, Benny Real, said, "Don't be the best. Be the Only." You have to find your voice, because as soon as you're in competition with others, you'll lose. So you have to find that which makes you You and makes you special.

DB: You know, one of the things that I think is so great about working with children and families is that there is always going to be a new audience and there's room for all of us. There's a whole new generation of kids' artists that are really tech savvy and really get the marketing and how to get their stuff out there on the Internet. And they're commanding a lot of attention in traditional media outlets. But there's really room for everyone. One of the things I have appreciated is that I've always felt free to call up another manager to ask how they dealt with a certain problem, like Trout Fishing, Reggie Kelland, Cathy Fink and Marcy Marxer. There are a lot of us out there. I think you can always find someone who is at a similar place in their work and support each other. We've done that from the get-go and it's made a huge difference for us. The fact is there really is room for everybody.

PIO!: ***That feels like a good place to end. There is indeed room for us all, just like in Ted Warmbrand's song "There's Room in the Boat." Thanks so much for sharing this evening with me and with*** **Pass It On!**

After a lengthy career as a touring musician, songwriter, and recording artist, Sally Rogers is now a music teacher in Pomfret, Connecticut. She is a longtime CMN member.

This interview was transcribed by Sally.

ADIÓS

words & music by Pablo K. Shaheen

This song was inspired by Pablo's work at a church school in the Uptown neighborhood of Chicago in the 1980s, where he met children from fifty different countries who were going to school there. In an immigrant community like Uptown, people were always coming and going. Pablo wrote the song for the children, in honor of the fact that they were presented with far more diversity and turmoil than he ever saw growing up in a segregated school system. Susan Salidor, a CMN member from Chicago, performs it regularly and has recorded it on two of her CDs and twenty years ago with her folk group Voices. Susan says that this is the children's song that she has sung most since entering the wonderful world of children's music, and suggests that we all check out other wonderful songs by Paul.

♩= 144
F
C
I nev - er have an eas - y time a - say - in' my good-byes.
C7
F
Ev - ery time I try, tears get in my eyes, un - til I learned the se - cret of this
B♭
C
C7
F
B♭
F
won - der-ful re-prise sing - in': "A - di, a - di, a - di, a - di - ós!"
C
A - di, a - di, a - di, a - di, a - di, a - di - ós,
C7
F
a - di up a-high, a - di down a-lows, a - di from your ears way
B♭
F
C
F
down in - to your toes, sing - in': "A - di, a - di, a - di, a - di - ós!"

1. I never have an easy time a-sayin' my goodbyes.
Every time I try, tears get in my eyes,
Until I learned the secret of this wonderful reprise, singin'
"Adi, adi, adi, adiós!"

Adi, adi, adi, adi, adi, adiós.
Adi up a-high, adi down a-lows,
Adi from your ears way down into your toes, singin'
"Adi, adi, adi, adiós!"

2. If you're feelin' sad because you know it's time to leave,
mope, and I believe, you'll begin to grieve.
But, if you realize the best of life is yet to be, you sing,
"Adi, adi, adi, adiós!"

3. Everyone I've ever met becomes part of myself;
making friends has always meant much more to me than wealth.
But, I try not to cling to them; it's better for my health to sing,
"Adi, adi, adi, adiós!"

How to Submit Something to ***Pass It On!***

CALL FOR ARTICLES!

PIO! always needs stories from members about what they're doing and how they're doing it!

All the articles in this issue were contributed by your fellow CMN members, who invite you to share *your* stories, too! After all, that's the whole point of CMN.

All we ask is that articles...

- ✓ address topics of interest to CMN members, especially the theme for the issue (see Editorial Page)...
- ✓ in some way relate to CMN's mission...
- ✓ be clear, concise, and reasonably well written...
- ✓ and be between 900 and 1800 words long.

Articles should not promote a particular person, performing group, or product.

Please tell us if your article has been submitted for publication elsewhere, or if it is a reprint.

We welcome photos and graphics, which will be published as space permits.

Deadline for Winter/Spring 2009 issue:

Except for regional reports, all materials must be submitted by **October 15, 2008**

Deadline for Fall 2009 issue:

May 4, 2009

Send lesson-plan ideas and all articles, photographs, artwork, and captions to the CMN office:

Sue Schnitzer
P.O. Box 18476
Boulder, CO 80308-1476
sue@weebeemusic.com

Submission via e-mail or disk is preferred.

CALL FOR SONGS!

Most of the songs published in *PIO!* are contributed by your fellow CMN members.

Please—share *your* works with us, too!

In every issue of *PIO!* we try to include...

- ✓ a song written by a young person...
- ✓ a song representative of cultural diversity...
- ✓ a song written by people from various parts of the country, or the world...
- ✓ a song on a topic that is in some way representative of CMN's mission.

Songs should be submitted in lead sheet format if possible; also send an MP3 file or a recording (a home-grown cassette tape is fine).

Each submission should include a title, and should properly credit the author(s).

Copyright dates should be noted; copyright ownership remains with the author.

Submission implies that permission to print has been obtained from all authors (although you will be contacted should your song be selected for publication).

Send songs to:

Joanie Calem
Songs Editor
4890 Sharon Avenue
Columbus, OH 43214
jcalem@columbus.rr.com

CALL FOR MEDIA INFORMATION!

Children's electronic media news and information should be sent to:

PJ Swift
Media Editor
305 Dickens Way
Santa Cruz, CA 95064
pjswift@sbcglobal.net

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Send notification of items released in the last SIX months to:

Paul Strausman
553 Delaware Avenue
Albany, NY 12209
paulsongs54@aol.com

Please include date of release in description.

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CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to:

Sue Schnitzer
P.O. Box 18476
Boulder, CO 80308-1476
sue@weebeemusic.com

Submission via e-mail is preferred.

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_____

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